

disques

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No. 12

THE phonograph record, in order to reach its proper audience, has many serious difficulties to overcome, and the depression has not helped any to remove them or to make them less imposing. Few pieces of merchandise of similar quality and manufactured on a similarly large scale have so rocky a road to travel from the time they leave the factory to that happy moment when some buyer assumes possession; few are separated from the potential consumer by barriers so high, so formidable, and so discouraging. In America, indeed, the problem of the distribution of phonograph records is probably as perplexing a matter as the manufacturers have to wrestle with. Their other problems have been solved more or less successfully, and those that still remain troublesome at least give plain indications of a satisfying solution sometime in the future. It has been proven time and again that good phonograph records can be made. This has been obvious since the release some years ago of the early Coates and Stokowski discs, marvels of recording at the time and still pleasant to listen to even today. Since then it has often been shown that good music can be worthily recorded, that it can be transcribed for the phonograph in a manner that, if it is by no means flawless, nevertheless does as much and often a great deal more justice to the music than most actual performances. Now and then

it has even been demonstrated that the public will buy large quantities of good records of good music. But not often, as the unsettled condition of the industry today affords abundant testimony. The manner in which good records can be gotten into a large proportion of the homes that might logically be expected to appreciate them yet remains to be outlined. We do not mean by this that colossal sales should be the primary aim of the manufacturers; were that the case, most of the records which now lend dignity and value to the repertoire of recorded music and do honor to the manufacturers would never have been issued. But it must be obvious that in order for the companies to continue manufacturing good records an outlet for them somewhat larger and more responsive than the present one must be discovered.

It is not enough for the manufacturers to find interesting music to be recorded; it is not enough for them adequately to record it when it is found. They must then find a market for the records. This is seldom easy, but it must be discovered if the phonograph is to strengthen and make permanent its present position; it must be found if, in addition, recorded music is ever to assume a position of wider importance and greater usefulness than that it now holds. Future improvements and developments in the art of recording and reproducing depend largely upon the public

response to the monthly lists. Nothing spurs a manufacturer on to improve his product more than a widespread and lively interest in that product. Scattered all over the country, in all sorts of out-of-the-way places, are a vast number of people, now ignorant of the scope of recorded music and its present degree of technical perfection, who would appreciate the phonograph if only they could be unearthed. There must be thousands of people throughout the country, living for the most part in small towns where concerts are seldom if ever given, who would derive tremendous satisfaction and knowledge from recorded music if only they knew that it existed. The wholly erroneous belief, surprisingly given credence in many quarters which should know better, that the phonograph is dead and has now been replaced by the radio is encountered on every hand. This fallacious rumor has done a great deal of damage, for the American people, wallowing in the hysterical advertising pages of our magazines and newspapers and the raucous bellowings of our radio announcers, have been taught to believe that only what is new is worth while. In consequence, the absurd belief that the radio has outmoded the phonograph has prevented many people from investigating the present merits of recorded music. In recent years the phonograph has won many converts who formerly avoided the machine like the plague, and not, it should be added, without sound reason. It would be interesting to know just how many of these comparatively new converts stumbled upon the riches now offered by the phonograph wholly by accident. The number would probably be surprisingly large. But the genius who will demonstrate the method by which more such people—and there must be thousands of them—can be reached has yet to appear.



Once a moving picture is made, it circulates rapidly throughout the country, missing scarcely a town that has a population of a thousand or more. Once a book is published, it travels—or, at least, news of it travels—quite freely and with amazing speed over the face of the country, unless it is the kind that can't collide with a Boston book censor without disastrous results. Both the moving picture and the book are backed by tremendous advertising campaigns, sometimes clumsily and extravagantly executed, perhaps, but nevertheless noisy and large and effective enough to compel attention. There are, of course, plenty of small towns which have no good book stores, and there are many more which have none whatever, good or bad. But newspapers and magazines penetrate into the tiniest villages, and many of these publications carry news of the new books. Those who can read can scarcely remain unaware of the existence of a book that has achieved any measure of popularity or notoriety. Sooner or later they are sure to hear about it in one way or another. The reviewer of a book, too, can indicate to his audience the characteristics of a book much more vividly than a music critic can indicate the characteristics of a new piece of music. The book reviewer has several comparatively easy methods at his disposal. He can quote directly or he can outline in his own words the author's ideas or he can do both. The reader familiar with several reviews thus ought to know in advance pretty well whether or not he wants the book. He has a pretty good idea of the nature of its contents. Moreover, when he buys it, he buys it unread. He doesn't ask to be allowed first to read the book before purchasing it, nor, save in rather special cases, does he endeavor to compare it with other books on the same theme.

But once a phonograph record is issued, its existence, at least in America, is known to only a small circle of interested people. There is no powerful advertising campaign behind it, pushing and forcing it before the public's attention, annoying and prodding the public until, in sheer desperation, the public ends the irritating curiosity thus aroused by buying it. Its circulation is limited at the very beginning by a number of important factors, all of which tend to reduce sales. Those who are potential buyers must like the music, they must own a phonograph, they must have the necessary price, and news of the record's release must be brought to their attention. All of these conditions must be successfully fulfilled before a phonograph record of the better sort is sold.

With few exceptions, there are no articles and reviews in the magazines and newspapers freely discussing the merits and demerits of the recording, the sort of music it sets forth, the quality of the interpretation and performance. In small towns those people who would like music if there were only some way in which they could hear it can very easily go through life without encountering the slightest evidence that phonograph records are made for any other purpose than for broadcasting by their local radio stations, which in most cases confine their activities to sending over the air only the popular records, deeming anything played by a symphony orchestra or a string quartet much too heavy and dull for their listeners. Plenty of non-readers and non-moviegoers know the titles of current successes in books and movies, but how many non-phonograph users—even if they are music lovers—know of the current best-selling records?

The small town dealer, once a merchant of considerable importance and influence in the town, has now either disappeared altogether or is perhaps selling electric refrigerators or radios. Now and then, of course, one somewhat more clever than his colleagues holds on and manages to retain some sort of a record department. But it must be obvious that no small town record dealer can hope to carry a stock sufficiently large to be of much use to his customers. Before a record buyer purchases a set of records he wants, not unnaturally, first of all to hear it. And then he wants to hear all the other versions. He wants to compare them—the interpretations, the recording, the surfaces, the manner in which the music is distributed on the records, and finally the price. Once in a great while there appears a set about which there can be little doubt, a set which seems practically certain to stand for many years as the outstanding recording of that particular work. But such sets are not numerous and they tend to grow rarer as the science of recording advances and more and more musicians enter recording work. Good recording is no longer the exclusive possession of any one particular company, and first-rate artists are distributed pretty evenly among all the manufacturers. Duplications, for better or worse, are bound to occur, often to the great benefit of record buyers.

A collector of any measurable enterprise and curiosity, anxious to add to his collection a work that has been recorded by, say, a Stokowski, a Mengelberg, a Muck and a Blech, wants to hear all of these sets, and he is justified in this desire. Often the purchase of a set involves the expenditure of a considerable amount of money, and one quite naturally wants to be certain that he is getting the best that his money will buy. Nowadays, when there is so much music available on records, few people care to duplicate recordings they already own, and in conse-

quence it is essential that they choose only those records which will be thoroughly satisfactory from every point of view. Now that one no longer buys records for certain names or interpretations or recording alone it is important that there be places where one can hear all the versions whose merits entitle them to consideration.



The collector isolated in a small town, far from the cities where there are well equipped record shops, is thus in something of a dilemma—one that is all the more perplexing because it is pretty difficult to see how, under present conditions, it can be satisfactorily solved. He may try to settle the matter by basing his purchases on the opinions set forth in record reviews, but that is never a wholly satisfactory procedure. No reviewer of any sense wants to be put in a position where he must decide for other people what they will like. If a reviewer, impressed with the qualities of a certain set, can persuade his audience to listen to that set, his job is finished; it is then up to the members of the audience to decide whether they want the set badly enough to pay money for it. The reviewer's job is completed when he has made out as good a case to support the facts and his convictions as he knows how to.

In the vastly decreased number of dealers throughout the country lies one of the central problems of the industry today. Assuming that some reviewer has succeeded in arousing a collector's interest in a set, and assuming that this collector lives where there are no good phonograph stores, he has one of two courses—neither of them very desirable—to pursue: he may buy the set on the reviewer's word, thus taking a chance of investing money on records that may not please him, or, if he is more cautious, he may decide to forget all about it, since it is impossible to verify the reviewer's opinion without purchasing the set. The consequences of the one may be dissatisfaction and of the other a waste of time and effort on the part of the reviewer and manufacturer.

Record buyers are commonly a pretty impatient lot. They want their records immediately and are seldom tolerant of the excuses—often valid ones—offered when this is impossible. Getting the news that some unusual work has been recorded, they hurry to the nearest dealer's to hear it. If he hasn't it in stock, they leave in an ill humor and grumbling; by the time the dealer has it, most of his customers have lost all interest or have forgotten about it or perhaps have spent the money set aside for it on something else.



Not so many years ago every American town had its record dealer, and often there were several even in small towns. Dealers in those days commonly handled only one make of records—that is, they represented one manufacturer exclusively. But the character of the music contained on records gradually changed, and those dealers who were unable to grasp the significance of this change soon found themselves in embarrassing difficulties. They could no longer count on lively sales of the sort of music which they had been accustomed to selling in large lots. The records upon which their livelihood depended—or so they thought—gathered dust on their shelves. And the albums of symphonic works that began to appear in ever increasing numbers only puzzled and dismayed them. Panic stricken and

shivering, they soon decided that the record business was a thing of the past and closed their doors, shedding a tear for the days when "classical" records were any records bearing a red seal, preferably those containing a solo by a famous vocalist or violinist.

But it would be a grave mistake to assume that these dealers were compelled to close up entirely because of their own blunders and lack of business acumen. Circumstances over which they had no control were against them. In the first place, there really was no necessity for such a vast number of record dealers. What the industry needed was fewer dealers and better ones, fewer dealers with larger, more comprehensive stocks. It is a dealer's stock, in the long run, that attracts most customers. But it is surely difficult to see how even an intelligent dealer can hope to make much headway in a small town. Located in such a community, where the number of intelligent and affluent music lovers is pitifully small, he can hardly expect to do enough business in the better class of records to keep alive. How can he afford to stock all the worth while domestic releases, not to mention the many that must be imported from Europe? To do this he would require the patronage of a large number of enlightened customers, and what small town has more than half a dozen people at the most who are accustomed to buying good records regularly each month? The terrific competition set up by the radio prevents him from doing much of a business in popular records; even in this type of record the small town dealer who can sell it profitably remains something of a miracle. Laboring thus under discouraging handicaps, handicaps which the competent city dealer does not have to contend with, he is quite likely to conclude that it is an excellent business to get out of. And he is not to be blamed. There are certain types of businesses that at present simply can't be operated in most small American towns, and the record business, now that it has acquired some of the dignity of the book business, is one of them.



It is to be hoped that no one has proceeded thus far in the expectation that we are about to propose an infallible remedy for this condition. It may have a remedy, but those we can think of are full of holes and crumple up under even a casual examination. Progress in this direction, as in so many others, will necessarily have to be slow and tedious, to the dismay, inconvenience and discomfort of those enlightened music lovers living out in the waste lands. Before we can hope to have any sizeable number of good record dealers throughout the country, we must first have a sizeable number of music lovers in the habit of buying records. The number of music lovers is relatively small, and the proportion of this number that buys records is even smaller. Optimists are always discovering that the masses really and genuinely do like great music, basing their proof on the fact that some outdoor concert or other was largely attended. This seldom indicates anything. Often the majority of people who attend such concerts attend for reasons that have little or no relation to the music being performed. They go simply because it seems likely to be the most entertaining show available, because they have nothing else to do, or because they want to have a look at some personality or other whose scandalous activities they have read about in some newspaper or magazine. The number of those people whose ears are sensitive enough to enjoy and appre-

ciate good music is no larger—indeed, there is good reason to believe that it is much smaller—than the number of those who can appreciate good prose or good poetry. And the country is not precisely over-running with the latter. Moreover, as we have already shown, sensitive ears are not the only things needed to make a record buyer—the possession of a good phonograph and a pocketbook somewhat better lined than the average are factors of considerable importance.

It seems quite clear that the tendency is toward fewer and better dealers, and ultimately this will be an excellent thing for the industry. A city with one good dealer, who keeps in stock all important recordings, is far better off than a city with half a dozen or so second-rate dealers, whose stocks are patchy and incomplete. It will be a good thing for the record business when all the incompetent dealers are weeded out, leaving the field for those who know how best to cultivate it.

As for those people who live in communities which do not boast of a good record dealer, they will simply have to take a certain number of chances on their purchases. We do not pretend that this is a desirable condition. Inevitably there will be times when they will be disappointed, and this will tend to make them buy less and more cautiously, resulting in the end in a loss of sales. It should not be forgotten, however, that the risk in ordering a record without first hearing it is much less today than it was a few years ago. Good recording today is the rule; it used to be the rare exception.

To belabor the small town dealer for his incomplete stock is to reveal a lack of knowledge of the true state of affairs. It is one of the handicaps with which one has to put up if one lives in remote places far from the great cities. Both the industry as a whole and the individual buyer are the sufferers. If the blame is to be fixed upon anyone, it rests squarely upon the shoulders of the small town, not upon its harassed and struggling dealer.



NICOLAS SLONIMSKY, whose article on Prokofiev's Concerto No. 3 appears in this issue, has just returned from Los Angeles, where he conducted the Philharmonic Orchestra of that city on December 29-30, giving two new American works, Charles

[Continued on page 510]

SUBSCRIPTIONS, INDEX AND BOUND VOLUMES

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CODE

The first letters in the record number indicate the manufacturer and all records are domestic releases unless the word **IMPORTED** appears directly under the number: B-Brunswick, C-Columbia, CH-Christschall, D-Decca, EB-Edison-Bell, FO-Fonotopia, G-National Gramophonic Society, HO-Homocord, O-Odeon, PA-Parlophon, PD-Polydor, R-Regal (English), and V-Victor.

Escape from Mob Music

By R. D. DARRELL

The contemporary domiciling of Euterpe in bigger and better concert temples, the unchecked momentum of more music for more people, are objects of sour demur by detached observers. But for every acidulous protest against musical elephantiasis there is the siren voice of a Damrosch or Stokowski, a chorus of appreciative apostles from the women's clubs and the schools. The public drift toward super-symphonic concerts is scarcely bucked by the tendency of a few modern composers to write for small ensembles or by the attempt to propagate music in little concerts not unlike the little theatres of recent memory. Even the economic kick accurately delivered to patrons' change pockets has been but a momentary deterrent. Insull's power empire cracks up and with it the Chicago Opera. The Metropolitan, like any business house, slashes payrolls, ejects dissenters as unpatriotic. But Stokowski musters over five hundred instrumentalists and choristers to deliver Schönberg's *Gurrelieder* via concert, broadcast, and discs to the voracious appetites of the musical dogs. The evening on the air is a dull one that some Damrosch or Hutcheson does not offer a public barbecue of classical meats, and good care is taken that too tough a texture, too strong a flavor is carefully cooked out to suit a toothless public's taste for mush. Music like sport seeks vaster stadia, bigger audiences, fatter box office receipts.

The effects of this Brobdingnagism are most clearly seen in its and the public's favorite stalking ground, the symphony concert. Nowhere is it more difficult to hear significant music under proper conditions. The seats are acutely uncomfortable, the ventilation is vile, the lighting abominable. One is forced into close and offensive contact with a perspiring mob, nine-tenths of which is out only for an emotional orgasm. And if there are shushes and tsk tsks raised against the incessant rustling of programs and shuffling of feet, you may be sure it is only because some narcotic dream is disturbed. Fashion, formality, emotionalism are the ruling voices. Amid their din the individual intent on close experience of the music at hand—and with the mind as well as the senses at full stretch—has as much chance of achieving his purpose as if he heard the work performed in a boiler factory. Indeed less, for while sheerly extraneous noise may be filtered out by a prodigious effort of the inner ear, the psychological and physiological currents set up in a large concert audience react too formidably, too profoundly to be evaded or overcome by the strongest effort of the will.

The multiplicity of a heterogeneous audience's reactions is of course common knowledge. What few observers take into consideration is the backwash of these reactions upon the musicians themselves. Most symphony players will readily admit that they never feel comfortable or play their best in the stifling atmosphere of public concert performances. And this atmosphere, a paralytic poison to the player, is a stimulative poison of even greater virulence to the conductor or soloist. The execution of a performance thoroughly built up in rehearsal leaves the conductor free to react fully to the high voltage wave of mob tension. Theatrics, sensationalism, grandstand plays are logically fostered, for understatement, restraint, ellipsis are meaningless, abhorrent to the mob. The vast talents of a Koussevitzky

or Stokowski, even a Toscanini, are eventually undermined in the demoralizing tropical heat of mob adulation sustained and intensified over a long period of years. They break down completely once a perfected instrument has been achieved and the conductor's powers given a fatal freedom. Necessarily his finest interpretations must be repeated; inevitably repetition brings refinement, exaggeration, inflation. Giantism sets in. If an orchestral work brought down the house yesterday, today it can only be brought down by a work for orchestra, organ, and chorus. Tomorrow nothing less than a week's festival or the most monumental works in the musical repertoire will rouse jaded sensations. A Corelli suite, a Haydn or Mozart symphony come to be considered mere breathing spells pre-luding another Icarian flight into the empyrean on the wax wings of Tschaiakowsky, Richard Strauss, Skyrabin, Respighi. The public swoons in ecstasy or squirms in anguish: it suffices that the reactions be colossal. The more violent the passion, the more vehemently it is torn to shreds, the greater the titillation of the public, the more certain the renewal of conductorial contracts. The subscription waiting lists lead to larger halls, greater mobs, augmented orchestras, more frenzied efforts to excite. And in the resounding chaos of such clamor the quiet, subtle voices of those composers whose whispers reach heaven more nearly than the earsplitting bawling of the *schreckliche Uebermenschen* are utterly lost.

II

Now it hardly needs to be repeated that this was not the way music was played and heard in the past, nor did the old methods give rise to *Roman Festivals* and *Gurrelieder* and *Poems of Ecstasy*. How utter has been the break with tradition is reflected clearly enough in music itself, but more strikingly still in the great contemporary attitude toward music. Public performance has largely become a species of yellow journalism, composition itself a tabloid confessional of tonal rape. The difference in artistic depravity fostered in the concert hall and by the wholesale dissemination of broadcast and recorded music is one of degree only, not kind. Mechanistic media are not necessarily purveyors of evil and the scattering of seed to the four winds of heaven must occasionally reach fertile soil, but in the wholly democratized musical garden—given only the inept cultivation of the present guild of educators—poisonous weeds invariably overtop and choke out the true blossoms.

Music as an aristocratic, patronized, cultivated art, available only to the few and demanding close, intelligent participation had its evils and its limitations. But it produced great works and understanding hearers. Then, too, the soil of folk music was unexhausted, the spontaneous utterance of a peasantry spared the correspondence school education and appreciation ministrations of Drs. Damrosch, *et al.* Composers were at close grips with a fertile culture and a fertile earth. Today only the composer who evades the whole contemporary musical world—who flees its concert halls and conservatories as he would the devil—produces music in the great tradition. But for one Sibelius who finds the sweets of mob worship as bitter as gall, who abandons the facile fabrication of *Valses tristes* and *Finlandias* for the agonized creation of the most powerful symphonies of our day, there are a dozen Strausses and Ravels temperamentally irresistible to the honey-pot. And the talents which produced *Till Eulenspiegel* and *Daphnis et Chloe*

prostitute themselves in *Guntrams* and *Boléros* for the mob.

We cannot turn our backs to the present if we would, nor reconstruct a mummified and anachronistic past. For better or worse the concert halls are here, the phonograph and radio factories, the wide-flung educative systems, upheld and propagated by endowments, fees, mortgages, and dividends. The wine thrown to swine has aroused an appetite that cannot be denied. More troughs must be filled and the already thin vintage further adulterated and diluted.

Tough and knotty are the problems besetting the individual who would escape the mob and its constantly falling lowest common denominator of taste. He is told he must regain the power of active music making, that a gymnastic cultivation of his fingers sufficient for the passable execution of a piano *secundo* or an instrumental or vocal part in amateur ensembles offers a maximum of musical reward for a minimum of effort. But even that slight effort is discouragingly difficult in the high pressure struggle for bare livelihood. And with few exceptions he prefers to brave the dark maelstrom of the concert hall for even a Wilbye madrigal or Bach chorale, the singing of which presents no formidable technical difficulties and offers the most precious of musical experiences, personal and profound, spontaneous and wholly pure.

III

The development of the inner ear, the ability of solitary hearing through direct reading of scores, offers scarcely richer reward and demands far more intense effort. To hear is to understand, but neither hearing nor understanding is easy. Even the convenience of mechanistic media is offset by the very considerable demands to be met if they are to serve any useful purpose. The acquisition of an electrical phonograph or radio that will provide even an approximation of adequate undistorted reproduction throughout the musical range is an expensive proposition requiring wall built-in speakers or ponderous baffle-boards, expertly designed amplifying systems, and shrewd handling. The purple blurbed micro-bi-acoustic-synchronous-hysteresis factory assemblies that scintillate each season with a new hyphen to their names are as likely to offend the ear as grievously as the bastard renaissance cabinets in which they are housed offend the eye. The radio fan or discophile is liable to live up to his name and become a mere addict or collector. Without cultivation of the powers of selection, discrimination, and concentrated study he will esteem his activities for the quantity of distant stations pulled in or foreign record labels collected, rather than in the quality of music available to him only through these media, the unpopularized gems of both ancient and modern repertoires, hearable in concert once or twice a decade if at all.

Given the intelligent effort, however, the critically chosen record library or broadcast, sampled moderately and fastidiously in the privacy and ease of one's living room, with the proper appurtenances and setting of musical experience—good drinks, informal costume, congenial and cultured company—is the best substitute a mechanistic age can offer for the delights of music making and hearing in the past. For the average American, dweller in the hinterland or concert mecca, no other avenue is open to the fragrance of the Elizabethans and Delius, the fluid majesty of Gregorian chant, the neglected works not only of the Flemish

contrapuntalists but of more recent composers, a handful of whose music is over-exploited at the unwarranted expense of an equally or even more worthy remainder. And whether one, like Hans Castorp, feels, understands, and enjoys, "sitting there with folded hands, looking into the black slats of the jealousies whence it issues, . . . the triumphant idealism of the music, of art, of the human spirit; the high and irrefragable power they have of shrouding with a veil of beauty the vulgar horror of actual fact," this type of experience may be one of the most evocative and enchanting possible to the digitally ungymnastic.

But are the handicaps and poisons of concert listening to deprive one irrevocably of all fleshly, first-hand musical experience? The orchestra and chorus can be telescoped by microphone and disc, but it remains a *tour de force*. Radio and phonograph, even score reading and amateur ensembles are too restricted in scope ever to satisfy the whole musical man. The favored few can find another avenue of escape in the rehearsals of the very symphony orchestras and choruses ruined in concert by mob tension. The works served up in public only as appetisers or chasers for gargantuan tonal banquets are still given careful preparation in the kitchen. And there, like all epicurean connoisseurs, we must go. There one expands like the musicians themselves in a wholly different atmosphere, untheatric, informal, workmanlike, vigorous, healthful. The conductor has left his Thespian mask at home with his coat tails. His full faculties of organization and of craftsmanship are exercised too strenuously to permit expression of his Messianic and Merlinic tendencies. The orchestra is a responsive instrument of flesh and blood to be stimulated, checked, drilled, not a precision machine to be exhibited in mechanical perfection. The acoustics of the empty hall, despite the rehearsal curtain, may be deficient, but tone freed from an uneasy, credulous, multitudinous audience gains far more in spontaneity, honesty, and sensitivity than it ever loses in reverberation. Music is dissected and synthesized; inner voices speak out alone; passages are repeated, proportioned to the whole under one's very ears. And where music in concert is too often an embalmed corpse, flushed with the revolting spurious semblance of living blood, in rehearsal it is still a muscular, vital organism, its lusty growth unstunted, its gusto untrammelled.

Escaping from mob music is too energetic, makes too fierce demands on the whole perceptive apparatus, strains the intellect and sensibilities too tautly ever to appeal to those who ask only sensual stimulation and narcotics, with discreet sexual overtones,—a musical pap and poppy. But it is only in escape that the individual can fully discern the rugged countenances of Bach and Handel, Beethoven and Brahms, all the Titans acceptable to "music lovers" *en masse* only in ham actors' grease paint and falseface.

INDEX TO VOLUME III

The Index to Volume III of *Disques*, similar to those prepared for the first two volumes, is now in preparation and will be issued shortly. The price of this index with title page suitable for binding will be 50c postpaid throughout the world. Only a limited number of these will be printed, so that if you want a copy it is advisable that you send in your order at once. Those who wish to have their copies of *Disques* bound can do so through John C. Haynes, bookbinder, 1110 Sansom Street, Philadelphia. The price for the binding in full green buckram, including index (Mr. Haynes will supply an index), will be \$2.25. All copies and remittance in full should be sent to the bookbinder, who will return the bound volumes carriage postpaid. Copies of Volume III already bound can be obtained through the publishers at \$3.75 in full green buckram.

Football Music

By NICOLAS SLONIMSKY

European critics have sounded a hymn to this recording of Prokofiev's masterful Concerto No. 3,* not only out of esteem to the composer, but out of pure joy of seeing another masterpiece of modern music perpetuated on wax. The Paris newspapers report with an air of authenticity that the recording engineers have taken particular care to preserve the character of the pianoforte as well as of the contributing instruments in the orchestra so as to secure a perfect blend. Hearing the record, one appreciates the care, but cannot wholly subscribe to the European encomiasts. At best, the recording, as far as the orchestral background is concerned, is adequate,—that is, it does not distort the harmonic balance, but it does not present the light monumentalism of Prokofiev's Concerto as the Prokofievists might desire. Particularly sad is the loss of certain harmonic notes in the lovely plagal cadences in the Theme with Variations (the penultimate chord of the third variations, for instance, is lamentably crippled). But these faults, one suspects, were inherent in the actual performance, and a recording cannot be expected to improve on the original.

But then there is Sergei Sergeievich Prokofiev, energetically presiding at the pianoforte, playing away crisply, sharply, and now and then with a mock-romantic sentimentalism. Years ago, when Prokofiev was the *enfant terrible* of St. Petersburg, he was called, in friendly derision, a football-player. Now that football, prize-fighting, railroading and motoring have all been orchestrated in famous tone-poems, the name, "football-player," may be taken as a compliment. At least, St. Petersburg's revolutionary successor, the new-fangled Leningrad, voices an opinion that it is good and proper to be a football-player in music, to intone marching rhythms that call to action, to pass the musical ball on and on—to the victorious goal on the unisonant C. Prokofiev, unlike Strawinski, is regarded in Russia as being in tune with the times. During his recent voyage to his native land,—in November, 1932—he established himself definitely as the man of the hour in music. With him, whose permanent residence is Paris, the Russian critics and the Russian masses solidarized themselves, and put him up as a guiding spirit for those still in the mists of Skryabin's half-moods. The "absolute preponderance of two-four time" in Prokofiev's music, which the over-signed set down as a matter of statistics, in an article on Prokofiev in *Disques* (June, 1931), and which moved the composer to write a cordial but regretful note to the effect that the writer had better acquaint himself with the works of Prokofiev's latest period to find rhythms and time-signatures other than 2/4 and 4/4,—this marching spirit is credited to Prokofiev by his Russian admirers as one of the signs of musical sanity and efficiency. In Prokofiev's latest ballet, which embodies a modern idea in the terms of ancient Russian paganism, and is entitled "On the Boristhenes" (*i.e.*, Dnieper, with allusions to Dneprostoy as self-expression of the industrial age) the rhythms are again refreshingly symmetrical, and from this

* CONCERTO No. 3 in C Major, Op. 26. (Prokofiev) Six sides. Sergei Prokofiev (Piano) and London Symphony Orchestra conducted by Piero Coppola. Three 12-inch discs (V-DB1725 to V-DB1727). \$2 each.

symmetry Prokofiev is not likely to depart,—to the great satisfaction of all true Prokofievists who want him as he is: straight, aggressive, sober, with a sudden dash of mock-sentimentality now and then.

To return to Prokofiev's Concertos. His first Concerto was a graduation piece at the St. Petersburg Conservatory; his Second was revised and refurbished for presentation in America in 1930; his Fourth was written for the one-armed pianist of Vienna, who has now more celebrated Concertos written for him than a normal pianist has arms; the Fifth and last to date is being presented in America during Prokofiev's visit to this country January-March, 1933. The Third Concerto is perhaps the most popular with the audiences and pianists. Here Prokofiev's football technique holds its uninhibited sway. Pages and pages of unmitigated C major with not an accidental in sight,—a picture of "integral diatonicism," to use tentative terminology. And then a sudden turn into another modality,—for Prokofiev likes oblique methods of modulation that tease and deceive the listener accustomed to "leading tones" and other inviting devices to prepare the ear. His method of writing variations is also not according to the Hoyle. Prokofiev does not merely embroider upon the subject,—he changes the aspect of the theme by altering its intervals, so that while the subject is clearly recognizable, it strikes the ear by a sort of grotesque distortion, like a Mercator map with the unfamiliarly elongated Greenland and swollen Antarctic. Yet this method of variation corresponds more closely to the general idea of the subject than many a rococo elaboration where the subject is submerged under the multitudinous sea of harmonic and melodic figurations. However, Prokofiev is not loath to employ quasi-Lisztian fireworks through the entire range of the keyboard, while the orchestra plays the stately measures of the original theme . . . Then there is Prokofiev the grandiloquent, reaching almost Brahmsian lengths and breadths, with just a suspicion of mock-sentimentality which is almost inseparable from Prokofiev's most noble melodic curves. The composer himself has stated, with the accuracy peculiar to his scientific mind, that he has extended the domain of melody by instilling melodic content into such curves as have not been heretofore considered fit to form melodies. These curves are mostly composed of large intervals, and Prokofiev's claim to this "melodic extension" is more justified than Wagner's, for Prokofiev exploits such intervals in symphonic music whereas Wagner's dilatation was chiefly the vocalists' disease . . .

The Third Concerto of Prokofiev is built in a cyclic form,—the middle section, a Theme with Variations, is lyric, whereas the first and the third movements are vivacious and impulsive. The final accumulation of energy before the end, the gradual thickening of the thematic material, and the abrupt though not unprepared ending are in the best Prokofiev fashion. If this is football music, let us have more of it.

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Ives' *New England Suite* and Roy Harris' *Overture from the Sadness and Gayety of the American Scene*. Writing of Mr. Slonimsky's numerous and extraordinary musical activities (July, 1932, issue of *Disques*), Dr. Isaac Goldberg was moved to say: "But Slonimsky, you see, is a one-man conservatory. He plays the music, he writes it, he lectures on it,—and he conducts it."

Wagner and the Phonograph

By RICHARD J. MAGRUDER

Even in the acoustical days, when the record catalogues were surely not of much interest to the music lover and were striking more for their omissions than for their inclusions, Wagnerian records formed one of the most attractive and important spots in the repertoire of recorded music. This repertoire was then extremely limited, and the music lover seeking something a little more substantial than a hackneyed operatic aria was hard put to it to gather together a collection of records of any appreciable size and merit. Symphonies, when they were recorded at all, were commonly recorded only in part. So were sonatas, trios, quartets, quintets, concertos—in fact, almost all extended musical compositions that happened to come under the eyes of the recording directors. There were, of course, a few—a very few—notable exceptions, and it was these exceptions that made the phonograph interesting to some music lovers and gave them plausible reason to hope that in the future things might be considerably different—and better.

There were no complete Wagnerian music dramas in the acoustical days, just as, somewhat more curiously, there are no absolutely complete Wagnerian music dramas even today. But there were several that were recorded in abbreviated form, and today we have no less than five which have been almost completely recorded. Just prior to the inception of electrical recording, His Master's Voice in England issued what then seemed to be a magnificent series of excerpts from *Götterdämmerung* recorded under the direction of Albert Coates and Eugène Goossens. There were also representative groups of discs from *Die Walküre*, *Siegfried*, and *Die Meistersinger*. But all these records were quickly lost sight of when the electrical process brought new life and power to phonograph records and machines and thus stimulated the hopes of those who were interested in this new and potentially useful and convenient method of listening to music. The release of the early Coates discs of the Magic Fire Music, the Journey to the Rhine and the Death Music from *Götterdämmerung*, Stokowski's *Rienzi* Overture and the Finale from *Götterdämmerung*, and subsequently the magnificent Bayreuth Festival album of selections from *Parsifal*, *Rheingold*, *Walküre*, and *Siegfried*, and the two H.M.V. albums of *Die Walküre*—the release of such early electrical albums as these soon made sensible (and sensitive) collectors forget all about their acoustical Wagnerian records and impatiently await the new electrical recordings, then being issued all too slowly.

The new recording, of course, vastly benefitted the music of all composers, but none more so than that of Wagner. The old acoustical process was incapable of doing anything like justice to his majestic and overpowering orchestration; what one got was merely a feeble and pretty colorless echo, in many cases scarcely recognizable.

The new process of recording quickly changed all that—radically, even at first. It would be idle, of course, to claim that the phonograph is now capable of presenting Wagner's music flawlessly; there are still many things that elude the increasingly sensitive microphone, and even in the best of Wagnerian records the balance between voices and orchestra, even between the various choirs of the orchestra, is

seldom thoroughly satisfactory; the tendency is nearly always for the voices to drown out the orchestra, or at any rate for the latter to speak in too modest and retiring tones. But that is taking a rigidly critical viewpoint of the Wagnerian records; to enjoy them, we must make a few necessary compromises with perfection, just as we nearly always have to do in the opera house or concert hall. And it is equally easy—or equally difficult, depending upon the temperament of the listener—to make these compromises at home or at the hall. Surely, sitting before the phonograph, it is no more difficult to try to forget the needle scratch, the shortcomings of the recording, and the annoying breaks than it is in the hall to find a comfortable seat, to ignore the whispers and coughs from your neighbors, and to overlook the tawdriness of the scenery and the disconcerting plumpness of the singers. In spite of all their shortcomings, then, the Wagnerian records offer the music lover an admirable opportunity by which to familiarize himself with Wagner's music. And since this music is seldom given in ideal form in the opera house, it seems unfair to blame the phonograph because it can't (as yet) perform the miracle. Balancing the disadvantages of listening to Wagner by way of records are some very real and salient advantages over the opera house or concert hall. In exchange for the inaccuracies in the recording, the often dubious balance, the needle scratch, the annoying cuts and record breaks—in exchange for all these evils we have the great boon of not having to be annoyed by noisy and inconsiderate neighbors nor be appalled by the spectacle of physically inappropriate singers. We can listen comfortably at home and in our own mind supply the stage action. The latter, in most opera houses, is more of a hindrance than an asset to the music.

And if the phonograph has not yet succeeded in reproducing Wagner's music perfectly, it has nevertheless made enormous strides forward; moreover, the end of these improvements is not yet in sight. Compare, for example, the two Coates recordings of Siegfried's Journey to the Rhine or the two Bruno Walter recordings of the *Siegfried Idyll*. Even so early an electrical record as the Coates recording of the Magic Fire Music (how many music lovers began their acquaintance with Wagner with this extraordinary record?) represented a tremendous improvement, immediately noticeable even when it was played on one of the old machines. The weight and impact of the music (despite the coarseness of the recording) was easily felt, and when, shortly afterwards, the Magic Fire Music was followed by the Journey to the Rhine and the Death Music from *Götterdämmerung* it seemed that at last one could hear the real Wagner by means of the hitherto unsatisfactory and very inadequate phonograph.

Since then, as everybody knows, Wagnerian records have been issued in great number—groups of discs setting forth whole scenes and even acts from the music dramas, single discs of excerpts, orchestral arrangements, etc. In a few days the fiftieth anniversary of Wagner's death will be observed throughout the world, and undoubtedly his music will be widely performed and discussed. Already the publishers announce new biographies and critical studies to augment the now sagging shelves of the literature devoted to the composer, and no doubt the phonograph companies will add to their lists of Wagnerian recordings. These additions, of course, will be noticed in *Disques* when and if they appear, and in the meantime it might be useful to survey briefly what the companies have already accomplished in the way of bringing Wagner to the phonograph user. It might as well be stated

at the outset that only electrical records will be considered and that, while an effort will be made to include as many of the outstanding recordings as possible, no claim is made for completeness. There are some selections that have been recorded literally dozens of times, and some of these versions will escape notice here. Many duplications will have to be omitted, and violin and 'cello arrangements of such pieces as the Prize Song will not be included.

Moreover, comment, especially in such works as *Rienzi*, *Lohengrin* and *Der fliegende Holländer*, may seem a bit abrupt. Many of these works have not been recorded in complete form, or in nearly complete form, or in anything even remotely approaching complete form, and those that have already been widely discussed. There is an excellent abridged version of *Lohengrin* done by Polydor, but the other excerpts from this opera, as well as those from *Rienzi* and *Der fliegende Holländer*, are so scattered and wide apart that it is quite impossible to piece together a fairly continuous version of the work, as one can with *Die Meistersinger*, for example. As for *Tannhäuser*, a nearly complete recording exists, done several years ago at Bayreuth. One wishes that the superlative recording bestowed on this far from perfect early work of Wagner's had been devoted instead to some of the later music dramas.

Coming to the more important works—the *Ring*, *Die Meistersinger*, *Tristan und Isolde*, and *Parsifal*—coming to these later works one finds a more or less orderly attempt on the part of the recorders to give us generous portions of them. Here the recorders seem to regard the composer as the prime consideration, not merely as a convenient means for exhibiting the virtuosity of some popular singer or other. There are still many gaps in all of these records that need to be filled, especially as regards *Das Rheingold* (which has as yet scarcely been touched), *Parsifal*, and *Die Meistersinger*, but it is to be hoped that these will shortly be given attention.

Rienzi

With *Rienzi* not much time or space need be wasted. It is scarcely ever given in the opera houses any more, and were it not for the Overture, which still holds its place in the concert room, it would probably be completely forgotten save by a few Wagnerian students. It is necessary here to mention only the recordings of the Overture and *Rienzi's* Prayer, the only portions of the work that have found their way onto records. Of the various recordings of the Overture, the Philadelphia Orchestra's version is incomparably the best. It was, in its day, an extraordinary recording, with amazing volume and realism, and even now those who can still listen to this glorified circus music with appreciative ears can find much to enjoy in the rousing Victor version. The only other part of *Rienzi* that has been recorded—at least as far as can be ascertained from a search of the various catalogues—is *Rienzi's* Prayer, sung by Lauritz Melchior on V-7656, with the Song in Praise of Venus from *Tannhäuser* on the reverse side. There is also another recording of *Rienzi's* Prayer, sung by Max Lorenz on V-EH504, but it is less satisfactory than Melchior's. Unless you are burning with curiosity as to what Wagner's early music sounds like, it is not recommended that you add either of these records to your collection—not, at any rate, unless you have obtained all the other worth while recordings of his later and much finer works. So much for *Rienzi*. Sometime, when the field of good music has been covered much more thoroughly than it has at

present, and when prosperity is measurably less elusive than it has been for the past couple of years, it may be a good idea to record some more—not much—of *Rienzi*, but for the moment no harm will be done if it is allowed to rest undisturbed upon the shelf, where it properly belongs.

Der fliegende Holländer

The Overture is available in several excellent versions. Muck, Blech and Strauss have all directed the piece for the phonograph, and any of these records offer an adequate performance and recording. Schorr's recording of *Die frist ist um!*—in which the Dutchman's eternal pain, his immeasurable yearning for rest and peace, are vividly communicated—is expressively rendered. Senta's Ballad and the Spinning Chorus have been done several times; Florence Austral's version is satisfactory, and so is Emmy Bettendorf's, but neither is outstanding. Much the same can be said of Rethberg's recording. An unusually good record is B-90081, on which Elisabeth Ohms and Theodore Scheidl sing the second act duet between Senta and the Dutchman. Beginning shortly after Daland leaves the pair, the music continues to the point where the Dutchman asks anxiously whether she can be faithful until death. Adequate singing, fine orchestral playing and good recording make this a desirable record. The Prelude to Act III, well recorded by Erich Orthmann and the Berlin State Opera Orchestra, is a brief but vigorous piece of music, utilizing material heard earlier in the opera. Other good records from the work are the Sailors' Chorus and Steersman's Song, both of which are admirably rendered and realistically recorded.

Tannhäuser

Tannhäuser likewise may be disposed of briefly. The Bayreuth Festival recording (discussed in the February, 1931, issue of *Disques*) available from Columbia makes most of the single discs superfluous, excepting, of course, those that fill in the few cuts present in the Bayreuth set. In the Bayreuth recording, for example, the Landgrave's address following the processional march is omitted, but as it happens, there is an excellent recording of the excerpt done by Ivar Andresen (who sings the same rôle in the Bayreuth set, too, incidentally) on V-C1853. The Prelude to Act III is also omitted in the Bayreuth recording, but a moderately good version played by a symphony orchestra under Coates is available on V-9028. The Philadelphia Orchestra recording of the Overture and Venusberg music is superbly done, and if you want the Dresden version of the Overture, then Karl Muck's H.M.V. set or the new Columbia recording of the Overture by Mengelberg and the Concertgebouw Orchestra is recommended.

Lohengrin

The *Lohengrin* records are less easy to cover. There are so many of them, so many are duplications, and so many are of relatively little value. Here, then, only a couple of the more outstanding will be mentioned. Two versions of the Prelude come instantly to mind and demand attention. They are by Stokowski and the Philadelphia Orchestra and Furtwängler and the Berlin Philharmonic. Both are well played and both are well recorded. Given that much to work on, the collector seeking a *Lohengrin* Prelude ought to know which one would suit him better. The

Bodanzky and Schillings versions are only mediocre, both from the interpretative and mechanical points of view.

An uncommonly good *Lohengrin* disc, one that communicates the feeling of the opera house with extraordinary vividness, is V-DB4400, on which Marcel Wittrisch (tenor), Kate Heidersbach (soprano) and W. Domgraf-Fassbaender (bass), with a chorus and orchestra conducted by Clemens Schmalstich, deliver Lohengrin's *Ankunft*. The disc covers the first twenty-five pages of the last scene of Act I. Lohengrin has just arrived at the meadow on the banks of the Scheldt near Antwerp. The record begins with the brief chorus of welcome and continues uncut to Lohengrin's *Nun hört!* In between are included the familiar farewell to the swan, the greeting to the King, and the ensuing duet between Lohengrin and Elsa. Marcel Wittrisch as Lohengrin and Kate Heidersbach—who has a small but pleasing voice—as Elsa sing expressively, and Willy Domgraf-Fassbaender as the King is satisfactory. The chorus and orchestra are excellent, and all in all the record can be highly recommended to the opera lover.

As for the remainder of the *Lohengrin* discs, they may be conveniently divided into two groups: the numerous recordings of familiar excerpts—some finely done, others of only ordinary merit—and the admirable Brunswick album containing an abridged version of the work. Space does not permit of a detailed discussion of the various recordings of *Lohengrin* excerpts; so many are duplications, and so many are interesting, if they are interesting at all, primarily because of the interpreter and not because of the music. A reasonably complete list of them, however, will be found at the conclusion of this article. Those interested in the opera as a whole cannot do much with them; those interested in them only because they offer convenient material for some singer or other need little advice; and those who would like a representative group of records giving a fairly good idea of the opera need search no further than the Brunswick album. Repressed from the Polydor series of abridged operas, it offers about as much of the work as most of us care to hear—at least on records. It covers the eight sides of four 12-inch discs, and the arrangers have managed in that space to summarize the opera very effectively. The Preludes to Acts I and III, wisely omitted in the abridged recording, can readily be supplied from the numerous versions available. For Act I either Stokowski's or Furtwängler's is recommended, and for Act III the Chicago Symphony version will do very nicely. With the addition of these two preludes, the possessor of the album will have an hour's performance of *Lohengrin* which he will find entertaining because of the excellent recording, the competent performance by soloists, chorus and orchestra of the Berlin State Opera, and the ingenious arrangement by Herman Weigert and Hans Maeder.

The Ring

Das Rheingold should be recorded in full. The other three *Ring* music dramas have not been completely recorded, but the major portions of each of them have, and a few more discs of unrecorded material will bridge most of the gaps now existing in them, save, of course, those cuts present within the records themselves. Indeed, it is possible now to hear in one's home as much of these three works as—and often a great deal more than—one ordinarily hears in the opera house. But the

Rheingold discs can be counted upon the fingers of both hands and there will still be fingers left. We have an early electrical recording of the Prelude, a record containing matter from Scene 1 (Alberich stealing the gold), Scene 2 (Dawn over Valhalla), and Scene 3 (Wotan and Loge descending into Nibelheim), several records of Erda's Warning, and three versions of the Entrance of the Gods into Valhalla, all of them offering different arrangements. And that is all. Some of these records—notably the Bayreuth Festival recording of the Entrance of the Gods—are well done, but the wise collector, able to stifle his impatience, will pass these by and await the complete recording which is sure to arrive sooner or later. Victor promises us a "Symphonic Synthesis" from the work (and also one from each of the other *Ring* dramas), presumably to be done by the Philadelphia Orchestra and arranged in the manner of the recent *Tristan und Isolde* album.

Although *Die Walküre* has not been done in complete form, it is now possible to hear a substantial portion of the work on the phonograph. The two albums released several years ago by Victor give generous portions of all three acts, and the recent release of the Wotan-Fricka argument by H.M.V. helps fill out the second act. The cuts throughout the work are fairly obvious and so need not be enumerated here. The Hunding scene at the beginning of the work is missing and ought soon to be given attention. The recording in these albums, though done several years ago, maintains a fairly high standard—not so high as that to which we are accustomed nowadays but still good enough to be listened to with enjoyment. The records of the second act conducted by Coates are among the most successful in the work and they could not be greatly improved upon if they were done today. Of the odd records, an outstanding one is the version of the Ride of the Valkyries in the first Bayreuth Festival album, which is about as exciting and vivid a piece of recording as one could imagine.

In order to assemble a fairly complete *Siegfried*, three albums will have to be investigated, but the effort will be abundantly rewarded. Inasmuch as all these albums have been noticed in *Disques*, it will not be necessary to deal with them at any length here. The first Victor album, made up of excerpts from the first two H.M.V. albums, includes the first act scene between Mime and Siegfried, the Forging Song, Siegfried's reflections as to the identity of his parents, his attempts to imitate the Forest Bird, the conversation with the Bird after the slaying of the Dragon, the scene between the Wanderer and Siegfried, the latter's scaling of the rock, and a good bit of the scene on Brünnhilde's rock, both before and after her awakening. This album was reviewed on page 421 of the December, 1930, issue of *Disques*. The second Victor album, identical with the third H.M.V. set, gave us additional material from Acts I and II. This set was noticed in the January, 1933, issue of *Disques*, together with the fourth H.M.V. set, which contained a recording of the Prelude and a new, complete recording of the Love Duet. By combining all of these records, we have the whole of the music drama with the following exceptions: Mime's explanation of Siegfried's birth and Sieglinde's death (pages 36 to 42 in the Schott vocal score); the latter part of the Mime-Wanderer scene; a few cuts in Act II; and a page or two in Act III, just before the arrival of Siegfried after Erda returns to the depths. With these few exceptions, one may now listen to *Siegfried* from records that surpass all but the

finest operatic performances. From the viewpoint of recording excellence, indeed, the *Siegfried* discs are superior to those in the *Walküre* and *Götterdämmerung* albums. The weakest portion of the *Siegfried* records is found at the beginning of Act III. The discs containing the Prelude to Act III and the Wanderer-Erda scene are the oldest of them all, and the recording falls below the level of that in the other records. Before leaving *Siegfried*, mention should be made of the superb Bayreuth Festival records of the Forest Murmurs (very much cut), the Prelude to Act III and the Fire Music. These are outstandingly fine—so fine, indeed, that it hardly seems possible that they could have been made so long ago as 1927.

Most of the necessary *Götterdämmerung* records are to be found in the two Victor albums. The owner of these albums, however, should by all means obtain the new H.M.V. recording of Siegfried's Journey to the Rhine (V-D1777) played by the London Symphony Orchestra conducted by Coates, and substitute the second half of the record for the earlier Coates recording of the Journey that is to be found in the set. The first side of the newer recording can be used to link the Norn Scene and the ensuing scene between Brünnhilde and Siegfried. Record V-D1700, sung by Melchior, Schorr and Topas-Watzke, with the Berlin State Opera Orchestra under Blech, should also be added to the set and inserted between sides eight and nine. Throughout the set the cuts are obvious, the most important of them being most of Scene 1 of Act I (the Gunther-Gutrune-Hagen scene), the Hagen-Alberich scene in Act II, Siegfried's entrance after Alberich vanishes, a cut between the conclusion of the Siegfried-Rhine Maidens scene (this scene begins, on the records, with the rising of the curtain) and the beginning of the scene in which Siegfried tells the hunters his story, a cut at the close of the funeral music, and a few more excisions in the closing pages.

Most owners of the *Götterdämmerung* albums will prefer the Bruno Walter version of the Funeral March; it is easily the finest recording of all the available versions, and it sets forth this impressive piece with excellent effect. The closing scene of the work may be had in a new version, too, but it has one serious shortcoming: though it is complete vocally, the closing orchestral measures are omitted, the records ending with Brünnhilde's final words. That is no way to conclude two bulky albums of *Götterdämmerung*, so that the new records will have to be combined with the old. These latter, by the way, are admirable, though there are some cuts. The *Götterdämmerung* recordings cannot be said to be as well recorded as the best current records, but, like the *Walküre* discs, they can be listened to with pleasure.

In connection with this hasty survey of *Ring* discs, attention should be directed to the two Victor records containing ninety motives from the work. To anyone just beginning an acquaintance with this stupendous music, they will be invaluable, even though they are not so complete as some would like them to be.

Tristan und Isolde

Of the *Tristan* recordings, the indispensable ones are the two Bayreuth Festival albums and the Victor Act III. But well worth having if you can afford it are the Prelude and Liebestod by Furtwängler and the Berlin Philharmonic and the

Symphonic Synthesis by Stokowski and the Philadelphia Orchestra. The Bayreuth Festival set contains nearly complete Acts I and II, but Act III is dreadfully cut up, so that it will be necessary to draw upon the Victor Act III. The first cut in the Bayreuth set comes at the conclusion of the fourth record side; some 135 bars are omitted between it and the beginning of side five. Another cut of some 22 bars comes between sides seven and eight, and a more important one of some 283 bars occurs between sides eight and nine. In the second act the first cut, of some 86 bars, occurs between sides seventeen and eighteen. There is another at the end of side twenty-seven, of some 29 bars, and after the duet there are two more before the end of the act. On pages 178-179 some 28 bars are omitted, and on side thirty 14 more are missing.

Act III, as noted above, is shamefully butchered. We have the Prelude, with the English horn solo, but between sides thirty-five and thirty-six some 38 pages are missing. Then, between sides thirty-six and thirty-seven, some 14 more are lacking. Another 121 bars are omitted between pages 259 and 265. The Victor Act III is recorded more completely. We begin with the Prelude, which is recorded complete to the entrance of the English horn solo. This is cut, side two beginning at the end of the solo. Between sides three and four some 30 pages are missing, but after that the music continues uncut to the end of the work.

The Bayreuth Festival performance is a good one, well sung, sincere, and restrained. The most disappointing feature is the recording of the orchestra; save in the purely orchestral portions, it is too far from the microphone and in consequence is often too faint to be clearly heard. That, in *Tristan*, is unfortunate, to say the very least. The Victor Act III is recorded about on the same level as the *Die Walküre* set, and here the performance is adequate, too. Of the other *Tristan* records, the Love Duet by Leider and Melchior and the Liebestod by the former are worthy of mention.

Die Meistersinger

One of the most conspicuous omissions in the catalogues at the moment is the absence of a complete recording of *Die Meistersinger*. In the January, 1932, issue of *Disques* an article was published piecing together the numerous excerpts that have been recorded. There isn't space here to repeat the information given in that article, and the best that can be done is briefly to summarize its contents. Of the 432 pages (Eulenburg score) comprising Act I, about 136 have been recorded, but 65 of them are devoted to the Prelude. About 70 have been recorded from Act II, though there are 358 in the score; and of the last act, only some 290 of the 620 have been recorded. Of the 1411 pages of the entire music drama, then, only about 496 can be heard on the phonograph, scarcely a third of the entire work. The manner in which these discs can be pieced together so as to form an abridged (and a very much abridged) version of the work is described in the article referred to above, at the end of which is published a complete list of *Meistersinger* records—complete, that is, up to that time. Not many more records from the music drama have been issued since that article was published, but those that have will be found in the list at the conclusion of this article. The most important are Bruno Walter's fine recording of the Prelude for Columbia, unquestionably the most satisfactory

version available and possessing the not inconsiderable advantage of covering only two record sides, whereas most other versions require three. Another good *Meistersinger* disc is the recently issued Philadelphia Orchestra recording of the Prelude to Act III. The other new releases are Victor repressings of H.M.V. records, already listed in *Disques*.

One can only add here that the next time some company contemplates a large-scale recording, let us hope that *Die Meistersinger* will be given serious consideration. Recording has now advanced to the point where the work could be given very effectively in phonograph form, and with the fiftieth anniversary of Wagner's death close upon us, no more appropriate time could be decided upon for so notable a release.

Parsifal

According to its new catalogue, Victor is preparing a complete recording of *Parsifal*, so that the long stretches of Acts I and II that have not been recorded will shortly be given adequate attention. What we now have of *Parsifal* is for the most part splendidly done, and the new Victor set will have to maintain a high standard to equal, much less surpass, the recordings already available. The Prelude has been recorded by no less an authority than Dr. Karl Muck, who directs the Berlin State Opera Orchestra in his version. It is beautifully played. The recording, however, while clean-cut and clear, sometimes lacks depth and weight, a fault which can be found with most of the records Muck made for Victor. For all their clarity, they lack the rich sonority and full-tone of the same conductor's Bayreuth recordings. Nevertheless, it will take a superlative recording to beat Muck's Prelude, and likewise it will require a more than superlative recording to equal his Transformation Scene included in the first Columbia Bayreuth Festival recordings. Over five years old, that disc still remains one of the greatest orchestral recordings available. On a similar high level of excellence is the Grail Scene, magnificently recorded with the Festival Orchestra and Chorus under Muck. The Flower Maidens Scene, recorded by the same people, is also beautifully rendered. The most serious criticism to be made of these records is that they are all too short. They are among the most successful Wagnerian records ever made, and the collector who hasn't had them in his library since they were issued is to be pitied. The recording of the Herzeleide made by Göta Ljungberg and Walter Widdop is only fair, and Frida Leider's abbreviated version, while better recorded and sung, is too short to be satisfactory.

Act III, with the exception of one minor excision, has been recorded in complete form under the direction of Dr. Muck. After the Prelude, the music is omitted to *Parsifal's Heil mir dass ich dich wieder finde*, but that is the only cut in the entire act. The performance is careful and on the whole very fine. The recording could have been a little better balanced in places; at times Dr. Muck's orchestral accompaniment is too subdued and the voices too prominent, but in the main the reproduction is highly satisfactory. The Prelude, the Good Friday Music, the Transformation Scene, the choral portions,—these, recorded and interpreted with incomparable artistry, are the outstanding moments in an outstanding album. Inasmuch as Dr. Muck is regarded as the foremost living exponent of *Parsifal*, the set thus has a historical value.

The other *Parsifal* records included in the first Bayreuth Festival set—the Prelude to Act III and the Good Friday Music—are conducted by the late Siegfried Wagner. Not on the same high level as the Muck recordings in that album, they are nevertheless well recorded and played discs and so deserve attention.

* * *

The miscellaneous Wagnerian recordings may be dismissed briefly. Most important are the three versions of the *Siegfried Idyll*. These are by Dr. Muck (Victor), Bruno Walter (Columbia), and Otto Klemperer (Brunswick). In all of them the performance and recording are unusually good—so good, indeed, that it is difficult to choose between them. The other miscellaneous recordings—the various marches, the *Faust* Overture, and a host of instrumental records too numerous to be mentioned or listed here—are enjoyable but of minor importance.

From the above it will be seen that, while there are many excellent Wagnerian recordings, nevertheless there still remains much for the companies to do before they can be said to be through with Wagner. There ought to be complete recordings of *Rheingold* and *Meistersinger*, for one thing, and there are portions of the *Ring* which either have not yet been recorded or else have been inadequately recorded. It is to be hoped that the next time a complete Wagnerian opera is undertaken one cast and one orchestra will be used and not several casts and orchestras, as in the *Ring* recordings. It is disconcerting to have Siegfried, Wotan and Brünnhilde constantly changing throughout the opera. Moreover, the quality of the recording frequently varies, and the sense of unity, already sufficiently disturbed by the numerous record breaks and the cuts in the music, is greatly impaired. In the Bayreuth *Tristan* and *Tannhäuser* sets, the music gains immensely in effectiveness through the use of the same casts and orchestra.

But in spite of their defects and their incompleteness, the Wagnerian records are among the finest achievements of the phonograph, and the man owning the majority of them can gain an acquaintance with this music that would require years of steady opera- and concert-going, and not all of us have an opportunity for that.

THE WAGNERIAN RECORDINGS

Rienzi

OVERTURE. Three sides and GÖTTERDÄMMERUNG: *Finale*. One side. Philadelphia Orchestra conducted by Leopold Stokowski. Two 12-inch discs (V-6624 and V-6625). \$2 each.

OVERTURE. Four sides. Royal Philharmonic Orchestra conducted by Bruno Walter. Two 12-inch discs (C-7153M and C-7154M). \$1 each.

ACT V: *Allmächt'ger Vater, blick' herab*. One side and TANNHÄUSER: *Dir tone Lob!* One side. Lauritz Melchior (Tenor) and London Symphony Orchestra. One 12-inch disc (V-7656). \$2.

ACT V: *Allmächt'ger Vater, blick' herab*. One side and DIE MEISTERSINGER: *Fanget An!* One side. Max Lorenz (Tenor) with Berlin State Opera Orchestra conducted by Clemens Schmalstich. One 12-inch disc (V-EH504). \$1.75.

Der Fliegende Holländer

OVERTURE. Three sides and TRISTAN UND ISOLDE: *Prelude*. One side. Berlin State Opera Orchestra conducted by Karl Muck. Two 12-inch discs (V-D2027 and V-D2029). \$2 each.

OVERTURE. Two sides. Berlin State Opera Orchestra conducted by Leo Blech. One 12-inch disc (V-9275). \$1.50.

OVERTURE. Two sides. Berlin Philharmonic Orchestra conducted by Richard Strauss. One 12-inch disc (B-90120). \$1.50.

ACT I: *Matrosenchor*. One side and DER FREISCHÜTZ: *Jägerchor*. (Weber) Berlin State Orchestra and Chorus conducted by Leo Blech. One 10-inch disc (V-E557). \$1.50.

ACT I: *Steuermannslied*. (Wagner) One side and ZAR UND ZIMMERMANN: *Lebe wohl, mein flandrisch mädchen*. (Lortzing) One side. Marcel Wittrisch (Tenor), Irene Eisinger (Soprano), and Berlin State Opera Orchestra and Chorus. One 10-inch disc (V-EG2542). \$1.25.

ACT I: *Die frist ist um!* Two sides. Friedrich Schorr (Baritone) with Berlin State Opera Orchestra conducted by Leo Blech. One 12-inch disc (V-7269). \$2.

ACT II: *Spinning Chorus*. One side and LOHENGRIN: *The Bridal Chorus*. One side. Irmeler-Madrigal Choir. One 12-inch disc (C-50158D). \$1.

ACT II: *Spinning Chorus*. One side and ACT II: *Yo-Ho-He!* (*Senta's Ballad*). One side. Florence Austral (Soprano) with Royal Opera Chorus and Orchestra conducted by John Barbirolli. One 12-inch disc (V-7117). \$2.

ACT II: *Senta's Ballad*. Two sides. Emmy Bettendorf (Soprano) with chorus and orchestra conducted by Edouard Mörke. One 12-inch disc (C-50193D). \$1.

ACT II: *Senta's Ballad*. Two sides. Elisabeth Rethberg (Soprano) with orchestra. One 10-inch disc (V-1477). \$1.50.

ACT II: *Senta's Ballad*. One side and TRISTAN UND ISOLDE: *Liebestod*. One side. Elisabeth Ohms (Soprano) with orchestra. One 12-inch disc (B-90057). \$1.50.

ACT II: *Versank ich jetzt in wunderbare Träumen*. Two sides. Elisabeth Ohms (Soprano) and Theodore Scheidl (Baritone) with orchestra conducted by Julius Prüwer. One 12-inch disc (B-90081). \$1.50.

ACT III: *Prelude*. One side and LOHENGRIN: *Prelude to Act III*. One side. Berlin State Opera Orchestra conducted by Erich Orthmann. One 10-inch disc (V-EG2486). \$1.25.

Tannhäuser

TANNHÄUSER: *Opera in 3 Acts*. Thirty-six sides. Ivar Andresen (Bass), Sigismund Pilinszky (Tenor), Herbert Janssen (Baritone), George von Tschurtschenthaler (Baritone), Maria Müller (Soprano), Ruth Jost-Arden (Soprano), Erna Berger (Soprano), with Bayreuth Festival Orchestra and Chorus conducted by Karl Elmendorff. Eighteen 12-inch discs (C-67897D to C-67914D) in two albums. Columbia Set No. 154. \$19.

OVERTURE AND VENUSBERG MUSIC (*Paris Version*). Six sides. Philadelphia Orchestra conducted by Leopold Stokowski. Three 12-inch discs in album. Victor Set M-78. \$6.50.

OVERTURE. Four sides. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. Two 12-inch discs (C-68082D and C-68083D). \$1 each.

OVERTURE. Four sides. Berlin State Opera Orchestra conducted by Karl Muck. Two 12-inch discs (V-EJ335 and V-EJ336). \$2 each.

OVERTURE. Four sides. Symphony Orchestra conducted by Artur Bodanzky. Two 12-inch discs (C-67570D and C-67571D). \$1 each.

ACT II: *Ansprache des Landgrafen*. One side and LOHENGRIN: *Ansprache des Königs*. One side. Ivar Andresen (Bass) with orchestra conducted by Fritz Zweig. One 12-inch disc (V-C1853). \$1.75.

ACT II: *Blick' ich umher*. One side and DIE MEISTERSINGER: *Schusterlied*. One side. Friedrich Schorr (Baritone) and Rudolph Laubenthal (Tenor) with London Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-7426). \$2.

ACT III: *O du mein holder Abendstern*. One side and DER FLIEGENDE HOLLÄNDER: *Wie aus der Ferne*. One side. Friedrich Schorr (Baritone) with Berlin State Opera Orchestra. One 12-inch disc (V-D1355). \$2.

Lohengrin

ACTS I, II and III: *Abridged*. Eight sides. Soloists, Chorus and Orchestra of the Berlin State Opera conducted by Hermann Weigert. Four 12-inch discs (B-90011 to B-90014) in album. Brunswick Set No. 16. \$6.

PRELUDE. Two sides. Philadelphia Orchestra conducted by Leopold Stokowski. One 12-inch disc (V-6791). \$2.

PRELUDE. Two sides. Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. One 12-inch disc (B-90231). \$1.50.

PRELUDE. Two sides. Berlin State Opera Orchestra conducted by Max von Schillings. One 12-inch disc (B-90076). \$1.50.

ACT I: *Ansprache des Königs*. One side and TANNHÄUSER: *Ansprache des Landgrafen*. One side. Ivar Andresen (Bass) with orchestra. One 12-inch disc (V-C1853). \$1.75.

ACT I: *Elsas Traum*. One side and TANNHÄUSER: *Dich teure Halle*. One side. Elisabeth Rethberg (Soprano) with orchestra. One 12-inch disc (V-6831). \$2.

ACT I: *Elsas Traum*. One side and ACT II: *Luch Lüften, die mein Klagen*. One side. Delia Reinhardt (Soprano) with orchestra conducted by George Sebastian. One 12-inch disc (PD-66867). \$1.50.

ACT I: *Lohengrins Ankunft*. Two sides. Marcel Wittrisch (Tenor), Kate Heidersbach (Soprano), W. Domgraf-Fassbaender (Bass), with chorus and orchestra conducted by Clemens Schmalstich. One 12-inch disc (V-DB4400). \$2.

ACT II: *Elsa's Song to the Breezes*. One side and ACT I: *Elsa's Dream*. One side. Lotte Lehmann (Soprano) with orchestra. One 10-inch (C-G4066M). 75c.

ACT II: *Ortrud, wo bist du*. One side and ACT II: *Entweichte Götter!* Emmy Bettendorf (Soprano) and Karin Branzell (Contralto) with Berlin State Opera Orchestra conducted by Frederick Weissmann. One 12-inch disc (PA-E10852). \$2.

ACT II: *Procession to the Cathedral*. One side and *Swan Chorus*. One side. Chorus and Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-9017). \$1.50.

ACT III: *Prelude*. One side and TANNHÄUSER: *Fest March*. One side. Chicago Symphony Orchestra conducted by Frederick Stock. One 12-inch disc (V-7386). \$2.

ACT III: *Treulich geführt (Bridal Chorus)*. One side and FIDELIO: *O welche Lust*. One side. Metropolitan Opera Chorus and Orchestra conducted by Giulio Setti. One 12-inch disc (V-11249). \$1.50.

ACT III: *Das süsse Lied verhallt*. One side and *Ist dies nur Liebe*. One side. Kate Heidersbach (Soprano) and Max Lorenz (Tenor) with Berlin State Opera Orchestra. One 12-inch disc (V-C1899). \$1.75.

ACT III: *Bridal Chamber Scene—Duet*. Emmy Bettendorf (Soprano) and Lauritz Melchior (Tenor) with orchestra. Five sides and DIE MEISTERSINGER: *Quintet*. One side. Emmy Bettendorf, Michael Bohnen, C. M. Oehmann, W. Gombert, M. Luders. Three 12-inch discs (0-5115 to 0-5117). \$1.50 each.

ACT III: *Höchstes vertrau'n hast du mir schon zu danken*. One side and ACT III: *O Elsa, nur ein Jahr an deiner Seite*. One side. Lauritz Melchior (Tenor) with Berlin State Opera Orchestra conducted by Leo Blech. One 12-inch disc (V-D1505). \$2.

ACT III: *Lohengrin's Narrative*. One side and ACT III: *Lohengrin's Farewell*. One side. Leo Slezak (Tenor) with orchestra. One 12-inch disc (PD-95182). \$1.50.

Das Rheingold

PRELUDE. One side and DIE WALKÜRE: *Ride of the Valkyries*. One side. Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-9163). \$1.50.

SCENE I: *Alberich Steals the Gold*; SCENE II: *Dawn Over Valhalla*; SCENE III: *Wotan and Loge Descend into Nibelheim*. Two sides. L. Trenton, E. Suddaby, N. Walker, A. Fear, W. Widdop, K. MacKenna, H. Fry and London Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-D1546). \$2.

SCENE IV: *Erda's Warning*. One side and TRISTAN UND ISOLDE: *Brangaena's Air*. One side. Emmi Leisner (Contralto) with orchestra. One 12-inch disc (B-90056). \$1.50.

SCENE IV: *Weiche, Wotan! Weiche!* One side and GÖTTERDÄMMERUNG: *Höre mit Sinn, was ich dir sage!* One side. Ernestine Schumann-Heink (Contralto) with orchestra. One 12-inch disc (V-7107). \$2.

SCENE IV: *Abendlich strahlt der Sonne Auge*. Two sides. Friedrich Schorr (Baritone) and Berlin State Opera Orchestra conducted by Leo Blech. One 12-inch disc (V-6788). \$2.

SCENE IV: *Entrance of the Gods Into Valhalla*. Two sides. Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-9109). \$1.50.

SCENE IV: *Entrance of the Gods Into Valhalla*. Two sides. Bayreuth Festival Orchestra (1927) and Chorus conducted by Franz von Hoesslin. One 12-inch disc (C-67373D). \$1. Included in Columbia Set No. 79.

Die Walküre

ACTS I, II and III: *Excerpts*. Twenty-eight sides. Frida Leider (Soprano), Florence Austral (Soprano), Göta Ljungberg (Soprano), Walter Widdop (Tenor), Friedrich Schorr (Baritone), Howard Fry (Baritone), with Berlin State Opera Chorus and Orchestra conducted by Leo Blech and London Symphony Orchestra conducted by Albert Coates. Fourteen 12-inch discs (V-9164 to V-9177) in two albums. Victor Sets Nos. M-26 and M-27. \$21.

ACT I: *Ein schwert verhiess mir der Vater*. One side and ACT I: *Siegmond heiss'ich und Siegmund bin ich!* One side. Lauritz Melchior (Tenor) with Berlin State Opera Orchestra conducted by Leo Blech. One 12-inch disc (V-D2022). \$2.

ACT I: *Wintersturme wichen dem wonnemond*. One side and DIE MEISTERSINGER: *Am stillen Herd in Winterzeit*. One side. Lauritz Melchior and London Symphony Orchestra. One 10-inch disc (V-DA1227). \$1.50.

ACT II: *Fricka-Wotan Duet*. Four sides. Friedrich Schorr (Baritone), Emmi Leisner (Mezzo-Soprano), and London Symphony Orchestra conducted by John Barbirolli. Two 12-inch discs (V-DB1720 and V-DB1721). \$2 each.

ACT III: *Ride of the Valkyries*. Two sides. Bayreuth Festival Orchestra (1927) and Chorus conducted by Franz von Hoesslin. One 12-inch disc (C-67374D). \$1. Included in Columbia Set No. 79.

ACT III: *Brünnhildes Bitte*. One side and *Ho-Yo-To-Ho*. One side. Maria Jeritza (Soprano) with orchestra. One 12-inch disc (V-7268). \$2.

ACT III: *Magic Fire Music*. Two sides. London Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-D1797). \$2.

ACT III: *Magic Fire Music*. Two sides. Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-9006). \$1.50.

Siegfried

ACTS I, II, AND III: *Excerpts*. Twenty sides. Lauritz Melchior (Tenor), Albert Reiss (Tenor), Rudolph Laubenthal (Tenor), N. Grunebaum (Soprano), Maria Olczewska (Contralto), Frida Leider (Soprano), R. Boeckelmann (Bass-Baritone), Emil Schipper (Baritone), Berlin State Opera Orchestra conducted by Leo Blech, London Symphony Orchestra conducted by Albert Coates and Robert Heger, and Vienna State Opera Orchestra conducted by Karl Alwin. Ten 12-inch discs (V-9805 to V-9814) in album. Victor Set M-83. \$15.

ACTS I AND II: *Excerpts*. Twelve sides. Lauritz Melchior (Tenor), Heinrich Tessmer (Tenor), Edvard Habich (Baritone), Friedrich Schorr (Baritone), with London Symphony Orchestra conducted by Robert Heger. Six 12-inch discs (V-7691 to V-7696) in album. Victor Set M-161. \$12.

ACT III: *Love Duet*. Lauritz Melchior (Tenor), Florence Easton (Soprano), and Royal Opera Orchestra, Covent Garden, conducted by Robert Heger. Seven sides and ACT I: *Prelude (In the Depths of the Forest)*. One side. London Symphony Orchestra conducted by Robert Heger. Four 12-inch discs (V-DB1710 to V-DB1713) in album. \$8.

ACT II: *Forest Murmurs*. One side and PARSIFAL: *Good Friday Music* (Part 3). One side. Bayreuth Festival Orchestra (1927) conducted by Franz von Hoesslin. One 12-inch disc (C-67371D). \$1. *Included in Columbia Set No. 79.*

ACT II: *Forest Murmurs*. Two sides. New York Philharmonic-Symphony Orchestra conducted by Willem Mengelberg. One 12-inch disc (V-7192). \$2.

ACT III: *Prelude*. One side and ACT III: *Fire Music*. One side. Bayreuth Festival Orchestra (1927) conducted by Franz von Hoesslin. One 12-inch disc (C-67372D). \$1. *Included in Columbia Set No. 79.*

Die Götterdämmerung

ACTS I, II AND III: *Excerpts*. Thirty-two sides. Florence Austral (Soprano), Walter Widdop (Tenor), Rudolf Laubenthal (Tenor), Emmanuel List (Bass), Ivar Andresen (Bass), Arthur Fear (Bass), Frederick Collier (Baritone), Desider Zador (Baritone), Göta Ljungberg (Soprano), Maartje Offers (Contralto), Chorus, London Symphony Orchestra conducted by Albert Coates, Berlin State Opera Orchestra conducted by Leo Blech. Sixteen 12-inch discs in two albums. Victor Set M-60. \$24.

ACT I: *Siegfried's Journey to the Rhine*. Two sides. Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-9007). \$1.50.

ACT I: *Siegfried's Journey to the Rhine*. Two sides. London Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-D1777). \$2.

ACT I: *Siegfried's Journey to the Rhine*. One side and DIE MEISTERSINGER: *Prelude* (Part 3) One side. Berlin State Opera Orchestra conducted by Karl Muck. One 12-inch disc (V-6859). \$2.

ACT I: *Has Du, Gunther, Ein Weib?* One side and ACT I: *Was nahnst du am Eide nicht teil?* One side. Lauritz Melchior (Tenor), Friedrich Schorr (Baritone) and Topas-Watzke (Bass) with Berlin State Opera Orchestra conducted by Leo Blech. One 12-inch disc (V-D1700). \$2.

ACT III: *Mime heiss ein mürrischer Zwerg*. Two sides. Lauritz Melchior (Tenor) and Otto Helgers (Baritone) with orchestra. One 12-inch disc (V-D1838). \$2.

ACT III: *Brünnhilde! Heilige Braut!* One side and TRISTAN UND ISOLDE: *Wie sie selig*. One side. Lauritz Melchior (Tenor) with orchestra. One 12-inch disc (V-D1839). \$2.

ACT III: *Funeral Music*. Two sides. Berlin State Opera Orchestra conducted by Karl Muck. One 12-inch disc (V-6860). \$2.

ACT III: *Funeral Music*. Two sides. British Symphony Orchestra conducted by Bruno Walter. One 12-inch disc (C-68044D). \$1.

ACT III: *Funeral Music*. Two sides. Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-9049). \$1.50.

ACT III: *Finale*. One side and RIENZI: *Overture* (Part 3). One side. Philadelphia Orchestra conducted by Leopold Stokowski. One 12-inch disc (V-6625). \$2.

ACT III: *Finale*: (a) *Starke Scheite schichet mir dort*; (b) *Schweight eures Jammers Jauchzenden*; (c) *O ihr, der Eide heilige Hüter!* (d) *Fliegt heim, ihr Raben*. Four sides. Frida Leider (Soprano) and Elfriede Marherr-Wagner (Soprano) with orchestra. Two 12-inch discs (V-D2025 and V-D2026). \$2 each.

Tristan und Isolde

TRISTAN UND ISOLDE: *Music Drama in 3 Acts*. Thirty-eight sides. Nanny Larsen-Todsen (Soprano), Anny Helm (Soprano), Gunnar Graarud (Tenor), Rudolf Bockelmann (Bass-Baritone), Gustaf Rodin (Tenor), Ivar Andresen (Bass), Joachim Sattler (Baritone), Hans Beer (Tenor), Bayreuth Festival Orchestra (1928) and Chorus conducted by Karl Elmen-dorff. Nineteen 12-inch discs (C-67487D to C-67505D) in two albums. Columbia Set No. 101. \$20.

PRELUDE AND LIEBESTOD. Four sides. Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. Two 12-inch discs (B-90201 and B-90202). \$1.50 each.

SYMPHONIC SYNTHESIS: *Vorspiel, Liebesnacht, Liebestod*. Eight sides. Philadelphia Orchestra conducted by Leopold Stokowski. Four 12-inch discs (V-7621 to V-7624) in album. Victor Set M-154. \$8.

PRELUDE. Three sides and FLYING DUTCHMAN: *Overture* (Part 3). One side. Berlin State Opera Orchestra conducted by Karl Muck. Two 12-inch discs (V-D2028 and V-D2029). \$2 each.

PRELUDE. Two sides. Berlin Philharmonic Orchestra conducted by Richard Strauss. One 12-inch disc (PD-66832). \$1.50.

ACT I: *Doch nun von Tristan!* Two sides. Frida Leider (Soprano) and Elfriede Marherr-Wagner (Soprano) with orchestra. One 12-inch disc (V-7603). \$2.

ACT II: *Love Duet*. Four sides. Frida Leider (Soprano) and Lauritz Melchior (Tenor) with London Symphony and Berlin State Opera Orchestras conducted by Albert Coates. Two 12-inch discs (V-7273 and V-7274). \$2 each.

ACT II: *Love Duet*. Four sides. Berlin State Opera Orchestra conducted by Max von Schillings. Two 12-inch discs (O-5159 and O-5160). \$1.50 each.

ACT II: *Brangaena's Air*. One side and DAS RHEINGOLD: *Erda's Warning*. One side. Emmi Leisner (Contralto) with orchestra. One 12-inch disc (B-90056). \$1.50.

ACT II: *Wohin nun Tristan scheidet*. One side and ACT III: *Wie sie selig*. One side. Lauritz Melchior (Tenor) with orchestra. One 12-inch disc (V-11136). \$1.50.

ACT III: *Excerpts*. Ten sides. Göta Ljungberg (Soprano), Walter Widdop (Tenor), Howard Fry (Bass), Eduard Habich (Baritone), Ivar Andresen (Bass), Genia Guszalewicz (Soprano), E. Noe (Tenor), Kennedy MacKenna (Tenor), with London Symphony Orchestra conducted by Albert Coates and Berlin State Opera Orchestra conducted by Leo Blech. Five 12-inch discs (V-9265 to V-9269) in album. Victor Set M-41. \$7.50.

ACT III: *Isoldes Liebestod*. One side and PARSIFAL: *Herzeleide*. One side. Frida Leider (Soprano). One 12-inch disc (V-7523). \$2.

ACT III: *Isoldes Liebestod*. One side and DER FLIEGENDE HOLLÄNDER: *Senta's Ballad*. One side. Elisabeth Ohms (Soprano) with orchestra. One 12-inch disc (B-90057). \$1.50.

ACT III: *Isoldes Liebestod*. Two sides. Elsa Alsen (Soprano) with orchestra. One 12-inch disc (C-50083D). \$1.

Die Meistersinger

See page 494 of the January, 1932, Disques for complete list of Meistersinger discs. Below is a list of recordings that have appeared since that list was prepared.

PRELUDE. Two sides. Symphony Orchestra conducted by Bruno Walter. One 12-inch disc (C-68023D). \$1.

ACT III: *Prelude*. Two sides. Philadelphia Orchestra conducted by Leopold Stokowski. One 10-inch disc (V-1584). \$1.50.

ACT III: *Abendlich glühend im himmlischer Gluth*. One side and ACT III: *Äha! streicht die Lene schon um's Haus*. One side. Lauritz Melchior (Tenor), Friedrich Schorr (Baritone) and London Symphony Orchestra. One 12-inch disc (V-7681). \$2.

ACT III: *Quintet—Selig, wie die Sonne meines Glückes.* One side and ACT III: *Euch macht ihr's leicht.* One side. E. Schumann, Parr, Williams, Melchior, and Schorr. One 12-inch disc (V-7682). \$2.

Parsifal

PRELUDE. Four sides. Berlin State Opera Orchestra conducted by Karl Muck. Two 12-inch discs (V-6861 and V-6862). \$2 each.

ACT I: *Transformation Scene.* Two sides. Bayreuth Festival Orchestra (1927) conducted by Karl Muck. One 12-inch disc (C-67364D). \$1. *Included in Columbia Set No. 79.*

ACT I: *Grail Scene.* Six sides. Bayreuth Festival Orchestra (1927) conducted by Karl Muck. Three 12-inch discs (C-67365D to C-67367D). \$1 each. *Included in Columbia Set No. 79.*

ACT II: *Flower Maidens Scene.* Two sides. Bayreuth Festival Orchestra and Chorus (1927) conducted by Karl Muck. One 12-inch disc (C-67368D). \$1. *Included in Columbia Set No. 79.*

ACT II: *Herzeleide.* Four sides. Göta Ljungberg (Soprano) and Walter Widdop (Tenor) with London Symphony Orchestra conducted by Albert Coates. Two 12-inch discs (V-D1651 and V-D1652). \$2 each.

ACT II: *Herzeleide.* One side and TRISTAN UND ISOLDE: *Isoldes Liebestod.* One side. Frida Leider (Soprano). One 12-inch disc (V-7523). \$2.

ACT III (*Complete*). Gotthelf Pistor (Tenor), Ludwig Hofmann (Baritone), Cornelius Bronsgeest (Bass), Berlin State Opera Chorus (conducted by Hugo Rudel) and Orchestra conducted by Karl Muck. Eight 12-inch discs (V-7160 to V-7167) in album. Victor Set No. 67. \$16.

ACT III: *Prelude.* Two sides. Bayreuth Festival Orchestra (1927) conducted by Siegfried Wagner. One 12-inch disc (C-67369D). \$1. *Included in Columbia Set No. 79.*

ACT III: *Good Friday Music.* Alexander Kipnis (Baritone), Fritz Wolff (Tenor) and Bayreuth Festival Orchestra (1927) conducted by Siegfried Wagner. Three sides and SIEGFRIED: *Forest Murmurs.* One side. Bayreuth Festival Orchestra (1927) conducted by Franz von Hoesslin. Two 12-inch discs (C-67370D and C-67371D). \$1 each. *Included in Columbia Set No. 79.*

Miscellaneous

SIEGFRIED IDYLL. Four sides. Berlin State Opera Orchestra conducted by Karl Muck. Two 12-inch discs (V-7381 and V-7382). \$2 each.

SIEGFRIED IDYLL. Four sides. Berlin State Opera Orchestra conducted by Otto Klemperer. Two 12-inch discs (B-90135 and B-90136). \$1.50 each.

SIEGFRIED IDYLL. Four sides. Symphony Orchestra conducted by Bruno Walter. Two 12-inch discs (C-68011D and C-68012D). \$1 each.

HULDIGUNGS MARCH. Two sides. London Symphony Orchestra conducted by Siegfried Wagner. One 12-inch disc (V-9158). \$1.50.

KAISER MARCH. Two sides. Symphony Orchestra conducted by Dan Godfrey. One 12-inch disc (C-50081D). \$1.

HOMAGE MARCH. Two sides. Symphony Orchestra conducted by Dan Godfrey. One 12-inch disc (C-7155M). \$1.

A FAUST OVERTURE. Two sides. London Symphony Orchestra conducted by Albert Coates. One 12-inch disc (V-9734). \$1.50.

A FAUST OVERTURE. Three sides and HUNGARIAN MARCH. (Schubert-Liszt) One side. Berlin State Opera Orchestra conducted by Oscar Fried. Two 12-inch discs (B-90077 and B-90078). \$1.50 each.

MOTIVES FROM THE "RING OF THE NIBELUNGS." Four sides. London Symphony Orchestra conducted by Lawrance Collingwood. Two 12-inch discs (V-11215 and V-11216). \$1.50 each.

ORCHESTRA



BEETHOVEN

C-68078D

to

C-68081D

SYMPHONY NO. 5 in *C Minor*, Op. 67. Eight sides. Symphony Orchestra conducted by Felix Weingartner.
Four 12-inch discs in album. Columbia Set No. 178. \$4.50.

Miniature Score: Eulenburg No. 402.

A new recording of Beethoven's Fifth Symphony ordinarily would not constitute news of a very exciting and novel nature, but a strange situation in regard to this work exists in the record industry. Though there have been many recordings of the Fifth, there have been no absolutely satisfactory versions. The early Weingartner and Ronald sets, the first on the field, seemed good at the time, but as recording and reproduction gradually improved their flaws, unnoticed or overlooked in the early days of electrical recording, became increasingly noticeable and in consequence increasingly annoying. Subsequent recordings of the Symphony were the H.M.V. version by the Vienna Philharmonic and the late Franz Schalk, the Brunswick-Polydor set conducted by Richard Strauss, and the long-playing version by the Philadelphia Orchestra under Stokowski. None of these was wholly adequate. The first was good but not outstanding, the second was unevenly recorded, and the last contained many of the mechanical defects present in the early long-playing records.

Thus it will not do to grow indignant over the appearance of still another Fifth. It is true that we hear too much of the work, but that is hardly the fault of the Symphony. We have no one but ourselves to blame for that. Hearing it once in a while, it is possible for even the most experienced music lovers to recapture some of the spell the work first cast over them, and that, as most of us know, was an experience long to be remembered and treasured.

Weingartner, in this new recording, gives a commendably restrained reading. There is no attempt to force the work, no effort to exaggerate and distort, to make it superficially exciting and thrilling to the too easily impressed. Weingartner employs a different and more commendable method. The Fifth, in order to overpower the hearer (assuming that the work hasn't been temporarily spoiled for him by excessive repetition), does not need to be hurled forth at him, dragged violently around and made as noisy and loud as possible. A good conductor, through restraint, through a sane appreciation of the climaxes and a proper respect for the composer's intentions, can achieve results infinitely more moving and stirring than can be obtained through over-dramatizing the work. It is a relief and a pleasure to listen to the Symphony in Weingartner's fine, balanced, beautifully poised reading. It gains in nobility and power, and when we come to those thrilling measures where the Scherzo gradually merges into the Finale we are nearly as impressed as when we first heard the Fifth. One must not give the impression, however, that Weingartner's interpretation is so restrained and cold as to be forbidding. It is far from that. The last movement moves forward with the proper impulsiveness and warmth, there are dignity and majesty in the Andante, drama in the Scherzo, and the Finale sweeps along with incomparable fire.



The recording is a smooth and competent piece of work. It achieves its effect not through a sensational amount of volume, but simply through its fine clarity, balance and tonal qualities. Columbia is to be congratulated on being the first company to issue a version of the Fifth Symphony which can be said to be almost on a level with the work itself.

BEETHOVEN

V-11256*

to

V-11259

SYMPHONY NO. 2 in *D Major*, Op. 36. Eight sides. Vienna Philharmonic Orchestra conducted by Clemens Krauss. Four 12-inch discs in album. Victor Set M-131. \$6.50.

Miniature Score: Eulenburg No. 419.

Like the Fourth and Eighth Symphonies of Beethoven, his Second Symphony is too often shoved aside to make way for the Third, Fifth and Seventh. The consequence of this is that the last three are by now thoroughly familiar, and in the case of the Fifth, indeed, excessively familiar, while the other three are too seldom heard. By adding this recording of the Second to its Musical Masterpiece series, Victor completes its recordings of the nine symphonies, though the Fourth can be heard only by those with machines equipped to play the long-playing records.

In the Second Symphony, the so-called Mozart and Haydn influence is less evident than it was in the First, and the work gives unmistakable indications of what Beethoven was later to accomplish in the symphonic form. Throughout greater freedom and daring are noted; the instrumentation becomes increasingly elaborate and abundant; a ribald Scherzo replaces the customary Minuet; and in the Finale it is possible to detect some of the unrest and sweeping passion that were later to crystallize so magnificently in the first movement of the *Eroica*. These things, of course, were not relished by the audience that heard them at the first performance of the Symphony in Vienna, April 5, 1803, when one critic, saddened and dismayed by Beethoven's rash indiscretions, observed that the composer's "anxiety to achieve something novel and surprising was much too evident."

It is a surprising fact that despite Beethoven's physical and mental woes at the time of the composition of the Second—his deafness was growing increasingly serious and he was, as usual, undergoing the tantalizing agonies of love—none of this torment seems to have affected the Symphony. At least, listening to it, one would never suspect that it had been written by a profoundly miserable and unhappy man, struggling against handicaps that would finish less hardy and courageous mortals. High spirits, good humor and irresistible gaiety are encountered at every turn. Those who subscribe to the theory that the artist works best when troubled most have in this work plenty of evidence to support their belief.

Krauss gives the Symphony a fine, vigorous, alert interpretation. Things never lag when his energetic bâton is guiding the musicians, and in this case they respond to his gestures with evident enthusiasm and spirit. The string tone, as reproduced on these records, is especially good. The recording is pleasing, and it will be liked for its cleanness, its clarity and its naturalness. This is a set to be highly recom-

* An asterisk beside the record number indicates that the disc is released on the special supplement of foreign repressings, recently issued by RCA Victor.

mended, offering as it does delightful music splendidly played and recorded. The combination, no one needs to be told, is not too frequently encountered.



WAGNER
C-68082D
and
C-68083D

TANNHÄUSER: *Overture*. Four sides. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg.
Two 12-inch discs. \$1 each.

Miniature Score: Eulenburg No. 669.

A considerable portion of Mengelberg's recording time seems to be devoted to re-recording some of his early electrical discs. But when they turn out so felicitously as these two records, it is hard to cavil with the selection of even so familiar and frequently recorded a piece as the *Tannhäuser* Overture. Here the Overture is given in the Dresden version, and in the recording of it conductor, musicians and recording engineers seem all to have contributed their very best efforts. The result is a magnificent rendition of the piece, magnificently recorded. If you know someone just beginning to be aware of the pleasures afforded by music, records like these should be brought to his or her attention.

ELGAR
V-11401*
to
V-11403

"IN THE SOUTH" *Overture*. Five sides and
BAVARIAN DANCE NO. 3. One side. London Symphony Orchestra conducted by Edward Elgar.
Three 12-inch discs in album. Victor Set M-151. \$5.

These records were reviewed on page 388 of the November, 1932, issue of *Disques*. This reviewer still finds the music dull and uninteresting, far removed from *Falstaff* and the two symphonies, but several correspondents have liked it better. Victor thinks well enough of it to repress it, enclose it in an album and issue it on the special list of foreign repressings. It is to be hoped that similar treatment will be accorded *Falstaff* and the symphonies; they deserve a public in America.

SUPPÉ
V-11346*

PIQUE DAME: *Overture*. Two sides. Vienna Philharmonic Orchestra conducted by Robert Heger. One 12-inch disc. \$1.50.

The Suppé *Pique Dame* Overture is inconsequential music, but it is pleasant to hear something else of Suppé's beside the *Poet and Peasant* Overture, and the fine, spirited performance by the Vienna Philharmonic, skilfully recorded, gives the piece a certain charm and interest. Not an important record, but of its type an enjoyable one.

**RIMSKY-KORSAKOW
MOUSSORGSKY**
V-11443

MLADA: *Cortège des Nobles*. (Rimsky-Korsakow) One side and
THE FAIR AT SOROTCHINSK: *Gopak*. (Moussorgsky) One side. London Symphony Orchestra conducted by Albert Coates.
One 12-inch disc. \$1.50.

Noticed from the imported pressing on page 258 of the August, 1931, issue of *Disques*. The glittering Rimsky-Korsakow piece is done with great pomp, the Moussorgsky with zest and vigor, and the recording is clean and brilliant. An engaging, well produced disc.



**TSCHAI-
KOWSKY**

V-11459

to

V-11462

SYMPHONY NO. 3 in *D Major*, Op. 29. Eight sides. London Symphony Orchestra conducted by Albert Coates. Four 12-inch discs in album. Victor Set M-166. \$6.50.

The imported pressings of this early and seldom played Symphony by Tschai-kowsky were noticed on page 434 of the December, 1932, issue of *Disques*. Recording and performance are excellent, and the music is attractive.



CONCERTO

BACH

C-68084D

BRANDENBURG CONCERTO NO. 3 in *G Major*. Two sides. Symphony Orchestra conducted by Henry J. Wood. One 12-inch disc. \$1.

Of the six numbers that comprise the Brandenburg set of concertos, three have been made available in this country: No. 2 played by Stokowski and the Philadelphia Orchestra, No. 3 by the Berlin Philharmonic under Furtwängler, and No. 6 by Sir Henry Wood and a symphony orchestra. Thus the above recording of No. 3 duplicates Furtwängler's version, so that the release would have been more valuable if it had brought to us a recording of one of the as yet unrecorded concertos. Nevertheless, No. 3 can stand several recordings, and Sir Henry's has substantial merits, not the least of which is the modest demand it makes upon one's pocketbook. So eminent an authority as Parry considered No. 3 the most remarkable of the set. Scored for three groups of strings—violins, violas, and 'cellos—the work is in two movements, each an allegro. Indescribably refreshing and exhilarating, the music reveals Bach in one of his most attractive and warmly human moods. Sir Henry plays it buoyantly and with zest, and good recording rounds out an excellent record.

ELGAR

V-7747

to

V-7752

CONCERTO IN B MINOR, Op. 61. Twelve sides. Yehudi Menuhin (Violin) and London Symphony Orchestra conducted by Edward Elgar. Six 12-inch discs in album. Victor Set M-174. \$12.

When was this work last given in America? The reviewer can't recall having seen a performance listed in a long while. The Concerto, nevertheless, is an important work, and therefore the news that Yehudi Menuhin is shortly to play it with the New York Philharmonic-Symphony Orchestra is of some significance. Those unable to hear that performance, however, will find an excellent substitute in this timely new recording of the work. Unfortunately, the review copies of the set arrived late, so that it will be impossible to give it the space it surely deserves. The Concerto was electrically recorded for the first time a couple of years ago by

English Columbia, Albert Sammons playing the solo part, with Sir Henry J. Wood and the New Queen's Hall Orchestra supplying the background. The new version has the benefits of somewhat more effective recording, the authenticity that Elgar's presence on the conductor's podium must give, as well as the interest derived from hearing a boy of sixteen negotiate such music.



The Concerto was first played in London on November 10, 1910, with Kreisler, to whom it is dedicated, playing the solo part and Sir Edward Elgar himself directing the orchestra, the same function he so ably performs on these records. The work is happily free from the showy passages for the soloist that so often are the salient features of less important concertos, and there are no empty display passages. The sincerity and passion of the work are obvious throughout—indeed, if anything, perhaps a little too obvious. Elgar's seriousness and earnestness, while commendable, sometimes seem carried to excess, and one has the uncomfortable feeling that it is the seriousness and earnestness of a Dr. Frank Crane, skilfully translated into music. But the fine sweep of the Concerto cannot be denied, and equally felicitous are the effective writing for the violin and the masterly orchestration.

Menuhin's performance is enjoyable, if not perfect. It lacks the poise, the understanding, and the fine confidence of Sammon's version, but the vigor and freshness of the boy's performance, not to mention the impressive skill with which he plays, are as impressive as they are appealing. Now and then, of course, the music seems to get beyond his grasp, and he flounders a bit helplessly, but in the main he seems to have a clear idea of what he is about. Needless to say, the orchestral part directed by the composer is splendidly done, and the recording ranks with the finest modern examples. Incidentally, it would be interesting to know how many, if any, of the New York critics will study these records before passing on the performance of the work by Menuhin and the Philharmonic.

LISZT

V-11309*
and
V-11310

CONCERTO NO. 1 in *E Flat Major*. Four sides. Mischa Levitzki (Piano) and London Symphony Orchestra conducted by Landon Ronald. Two 12-inch discs. \$1.50 each.

The Liszt Concerto should become a best-seller. It has all the necessary qualifications. It is not too long, only running to four record sides, it is not expensive, it is stirringly played and recorded, and the music is the kind that can be counted upon to arouse the most sluggish of audiences. With such characteristics, it would be almost impossible for a pair of records to fail to achieve gratifying sales. The Concerto was first performed at Weimar on February 17, 1855, with Liszt himself at the piano and Berlioz, then giving a series of concerts in the town, conducting. In four movements played without a break, it begins with a pompous theme thundered out by the full orchestra. In the Allegretto vivace, the third movement, the triangle is introduced, and for this Liszt was heartily berated by many of the critics, including the formidable Hanslick. The music is superficial but extremely brilliant and showy, and when played so splendidly as it is here it makes an undeniable impression. Levitzki gives a dazzling performance, and Sir Landon Ronald and his orchestra render him vigorous and fiery support. The recording is superlatively fine.

**DOHNÁNYI**

V-11436*

to

V-11438

VARIATIONS ON A NURSERY SONG, Op. 25. Ernst von Dohnányi (Piano) and London Symphony Orchestra conducted by Lawrance Collingwood. Five sides and

RURALIA HUNGARICA: *Second Movement*. One side. London Symphony Orchestra conducted by Ernst von Dohnányi. Three 12-inch discs in album. Victor Set M-162. \$5.

This charming work, now repressed by Victor and issued in its masterworks series, was released by H.M.V. last spring and was noticed from the imported pressings in the June, 1932, issue of *Disques*. The nursery song on which the variations are based is probably familiar to most of us, and it is generally included in the repertoire of the one-finger virtuosos. Probably its best known title is *Ah vous dirai-je, Maman*. The work consists of an Introduction, the theme and eleven variations. No. 7 is a waltz, No. 8 a march, No. 9 a scherzo, No. 10 a passacaglia, and No. 11 a chorale. Quite unexpectedly, considering the title of the work, the Introduction begins portentously, with the brass thundering ominously in the rear. There are great crashing chords and much agitated fiddling. Near the end of the first record side, the uproar gradually subsides to a whisper, there is a final outburst, quick and incisive, and then the piano—sounding as if it were played by one finger—gives out the innocent little nursery rhyme mentioned above. The effect of the sudden contrast is startling, to say the least. Plucked strings accompany the piano for a while, and soon we are in the midst of some extremely entertaining music. Most of the variations are pretty short, but all without exception are deft and neatly turned. The whole work is full of sparkling humor and vivacity, and the orchestration abounds with skilful touches. The performance, with the composer at the piano, is capitally done . . . The movement from the *Ruralia Hungarica*, which occupies the odd side of the set, is well played by the same orchestra conducted by the composer. The recording throughout is clean-cut and smooth.

**PIANO****FRANCK**

V-7709*

to

V-7711

PRELUDE, ARIA AND FINALE. Six sides. Alfred Cortot (Piano).

Three 12-inch discs in album. Victor Set M-163. \$6.50.

The last of Franck's pianoforte works, the Prelude, Aria and Finale was written in 1886-87, only a few years before his death. Alfred Cortot, who plays it here, has written at length of the work in his recent *French Piano Music* (Carl Fischer), and his remarks are so revealing, so penetrating and just that they ought to accompany the records. He frankly admits at the beginning that he prefers the Prelude, Chorale and Fugue (which he has recorded also), because "in spite of the sublime loveliness of certain passages, I cannot avoid a certain impression of conflict between

the basic ideas of the work [the Prelude, Aria and Finale] and its architectural construction. Franck's motive in writing his last piano composition—which is also the most important in actual size—was perfectly clear. He had in mind the regeneration of sonata form by the use of a cyclic method similar to that which engendered the emotional intensity of the Symphony in D Minor . . . But the themes of the Symphony, by their contrasting types and their amazing flexibility, have for their development a wealth of resource in what one might call—to borrow a phrase from the drama—the musical situations of the work; and the underlying themes of the Prelude, Aria and Finale, on the contrary, seem by their very nature to gain nothing from a similar treatment." M. Cortot also does not believe that Franck's selection of the piano to interpret the work was a wise one; the organ or the string quartet, in his opinion, would have been more appropriate. His analysis of the Prelude, Aria and Finale, running to some nine or ten pages, should be carefully read by all who hear these records.



Written in the usual three movements, with themes from the first and second being worked into the third, the work is practically a sonata. A forceful, march-like melody begins the work (and it is heard again, in various forms, in the Finale). The whole movement is a magnificent piece of music, with its imposing climaxes and its eloquent conclusion which, as M. Cortot points out, is similar in character to the opening, written "in a mood of contemplative, confident fervour, without any change of rhythmic beat or any unexpected move to stir its atmosphere of disciplined, invincible faith." The Aria is somewhat less interesting and tends now and then to become monotonous, but the vigorous Finale, made up of themes already used or hinted at in the earlier sections, holds the attention throughout.

The work may not be so perfect a masterpiece as the Prelude, Chorale and Fugue, but it does contain some moving and supremely beautiful music. Played with the profound understanding and consummate skill with which M. Cortot plays it here, it impresses with its fine eloquence, its sincerity and restrained passion. All of this pianist's recent records have been satisfactorily recorded, and this new set is no exception.

ALBÉNIZ
V-1581*

{ MALAGUENA. One side and
SEGUEDILLAS. One side. Alfred Cortot (Piano).
One 10-inch disc. \$1.50.

FALLA
V-1596*

{ L'AMOUR SORCIER: (a) *Danse rituelle du feu*; (b) *Danse de la Frayeur*. One side. Arthur Rubinstein (Piano).
One 10-inch disc. \$1.50.

The Albéniz pieces are colorful and attractive, and Cortot's delicate playing, satisfactorily reproduced in this recording, brings out all their charm . . . Equally pleasant are the familiar Falla pieces in Rubinstein's fiery interpretations. Though they are more stirring in orchestral form, Rubinstein's forceful performance makes the record highly exhilarating. This is not the best kind of piano recording, but it is good enough to keep the disc among those that are frequently played.



OPERA

**MASCAGNI
PUCCINI**

V-E601

IMPORTED

CAVALLERIA RUSTICANA: *O Lola, pretty one.* (Mascagni)
One side and

TOSCA: *Strange harmony of contrasts.* (Puccini) One side.
Richard Crooks (Tenor) and Berlin State Opera Orchestra
conducted by Clemens Schmalstich. One 10-inch disc. \$1.50.

Here we have a popular American tenor singing selections from Italian operas in German. Admirers of the singer won't mind, but the disc is not to be recommended to the casual collector. In the *Cavalleria Rusticana* number there is an admirable harp accompaniment by Professor Max Saal, and Crooks sings with feeling. A full orchestral accompaniment supports the singer in the *Tosca* selection, in which Cavaradossi sings of the strange manner in which the various features of *Tosca's* beauty merge into a harmonious whole. Both sides were apparently recorded in an empty hall.

GOUNOD

V-7600*

FAUST: (a) *Le veau d'or*; (b) *Vous qui faites l'endormie.* Two sides. Feodor Chaliapin (Bass), Cozette (Tenor) with orchestra conducted by Henri Busser. One 12-inch disc. \$2.

V-11408*

FAUST: (a) *Sono qui?*; (b) *O Stupore.* Two sides. Piero Pauli (Tenor), C. Zambelli (Bass) with La Scala Orchestra conducted by Carlo Sabajno. One 12-inch disc. \$1.50.

BIZET

V-7721*

PESCATORE DI PERLE: (a) *Brahma gran Dio*; (b) *Siccome un di caduto il sole.* Two sides. Toti Dal Monte (Soprano) with La Scala Chorus and Orchestra. One 12-inch disc. \$2.

Since we are bound to get each year a certain number of operatic excerpts, whether they duplicate material already contained in the complete albums or not, it is an advantage when they are so beautifully produced as all these records are. The song of the Calf of Gold comes from Act II, not Act I as the label has it. A fantastic, sardonic description of man's worship of money, it makes excellent recording material for Chaliapin. He is even better in the Serenade on the reverse side. All of the sinister chuckles and laughs are given in the proper mocking spirit. In the first selection Chaliapin is assisted by a tenor and a chorus, and on both sides the orchestra, conducted by Henri Busser, is unusually good . . . More music from *Faust* is given on the Italian disc. Here a competent bass and tenor, with the always expert Scala Orchestra backing them up, render selections from Act I. Both sides are satisfactorily recorded and vigorously sung . . . The *Pearl Fishers* disc offers music somewhat less familiar than that usually to be found on operatic records; very little of this opera has been recorded, or at least very little has found its way into the domestic catalogues. The music is solemn, Toti Dal Monte is heard to excellent advantage, and the Scala Chorus and Orchestra—conducted by G. Nastrucci on the first side and Sabajno on the other—are as expert as ever. The recording is excellent.

**GIORDANO
VERDI**
V-4199*

ANDREA CHÉNIER: *Coro Pastorelle*. (Giordano) One side and
IL TROVATORE: *Ah, se l'error*. (Verdi) One side. Metropolitan Opera Chorus and Orchestra conducted by Giulio Setti. One 10-inch disc. \$1.



**BEETHOVEN
WAGNER**
V-11249*

FIDELIO: *O welche Lust*. (Beethoven) One side and
LOHENGRIN: *Treulich geführt*. (Wagner) One side. Metropolitan Opera Chorus and Orchestra conducted by Giulio Setti. One 12-inch disc. \$1.50.

The Metropolitan Opera Chorus and Orchestra here resume their series of recordings after an uncommonly long absence from the lists. The *Andrea Chénier* Pastoral Chorus makes a pleasant record side, and the Chorus of Nuns from *Il Trovatore*, on the reverse, is equally enjoyable. Both are recorded and sung very skilfully, and in the *Il Trovatore* selection an organ and string orchestra support the chorus . . . The Prisoner's Chorus from *Fidelio* has been recorded before, but the Metropolitan's version is eminently satisfactory. So is the *Lohengrin* Wedding March. This is not exactly a novelty, but if you want a good recording of the piece, the present version ought to satisfy all requirements. In both records the chorus and orchestra are well balanced, and the recording, while surely not sensational, is marred by no particular flaws.

WAGNER
V-7681*

DIE MEISTERSINGER: (a) *Abendlich glühend im himmlischer Gluth*; (b) *Aha! streicht die Lene schon um's Haus*. Two sides. Lauritz Melchior (Tenor), Friedrich Schorr (Baritone) and London Symphony Orchestra. One 12-inch disc. \$2.

V-7656*

RIENZI: *Allmächt'ger Vater, blick' herab*. One side and
TANNHÄUSER: *Dir tone Lob!* One side. Lauritz Melchior (Tenor) and London Symphony Orchestra conducted by John Barbirolli. One 12-inch disc. \$2.

V-7603*

TRISTAN UND ISOLDE: *Doch nun von Tristan*. Two sides. Frida Leider (Soprano), E. Marherr-Wagner (Soprano) and Berlin State Opera Orchestra conducted by Leo Blech. One 12-inch disc. \$2.

Both the *Meistersinger* selections have already been noticed in *Disques* from the imported pressings—in the January, 1932, issue. Record 7681 presents another of those curious problems that so often pop up in the phonograph industry and for which there can be no plausible explanation. The music on the disc is the same as that on V-7428, released by Victor last year on its special list of foreign repressings. The *Aha! streicht die Lene schon um's Haus* sides on both records are identical; they are precisely the same record, in fact. The *Abendlich glühend im himmlischer Gluth* sides, however, have this difference: on V-7428, the earlier record, Rudolph Laubenthal sings the part of Walther and the London Symphony is conducted by

Columbia

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February MASTERWORKS Issues

Masterworks Set No. 178

BEETHOVEN: SYMPHONY NO. 5, IN C MINOR, OP. 67. Felix Weingartner and Symphony Orchestra. In Eight Parts, on Four Twelve-Inch Records. \$4.50 with Album.

No new recording of the world's best-known symphonic work ever lacks a welcome. This should be especially true of the new Weingartner set—beyond question the most satisfying of any so far issued of the Beethoven Fifth, in which, as Berlioz says, Beethoven develops "his most intimate thought, his secret sorrows, his concentrated rage . . . his visions at night, his bursts of enthusiasm." This is certain to be one of the most popular of the Columbia Masterworks Sets.

WAGNER: TANNHÄUSER: OVERTURE. Willem Mengelberg and Concertgebouw Orchestra of Amsterdam. In Four Parts, on Two Twelve-Inch Records. Nos. 68082D, 68083D. \$1.00 each.

Mr. Mengelberg's reading of this celebrated overture is everywhere regarded as the standard. The gorgeous music takes on new life under his baton. This recording is entirely new to our American list and is one of the most magnificent of modern achievements.

BACH: BRANDENBURG CONCERTO NO. 3, IN G MAJOR, FOR STRING ORCHESTRA. Sir Henry J. Wood and Symphony Orchestra. In Two Parts, on One Twelve-Inch Record, 68084D. \$1.00.

Of Bach's famous Brandenburg Concertos, the third, written in 1721, is favored by many music lovers as greatest among these six great works. The concerto is recorded in as complete fashion as the surviving music will allow. Sir Henry Wood's reading is a notable one in every respect.

If these works are not available through local record dealers, our patrons are asked to send orders direct to



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BRIDGEPORT, CONNECTICUT



"Magic Notes"

* Reg. U. S. Pat. Off.

† Ten-inch records, seventy-five cents each.

Albert Coates; on V-7681 Lauritz Melchior sings the part of Walther, and Robert Heger conducts the orchestra. Now, the duplication isn't so irritating in regard to this side, for Melchior is a much more satisfactory Walther than Laubenthal, but why couldn't something else have been found for the reverse side? Not many owners of V-7428, we imagine, will care to buy V-7681, for \$2 is a pretty stiff price for only one record side. Well, it's a good record anyway, and if you don't already own V-7428, then by all means get V-7681. Melchior and Schorr are admirable, and the orchestral accompaniment conducted by Heger is beautifully played and recorded. The music is some of the most charming in the entire music drama . . . The *Rienzi* Prayer and the *Tannhäuser* Song in Praise of Venus are well presented, the accompaniments are good, and the recording is blameless—but in spite of all this the record is not likely to cause any excitement. There are dozens like it . . . There is finer music in the *Tristan* selections, but if you have the Bayreuth set, Isolde's narrative and curse as rendered by Nanny Larsen-Todsen and Anny Helm is equally satisfactory. The recording in the new version is only fair, and Frida Leider is by no means at her best.

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|--|---|--|
| VERDI
V-7652* | { | IL TROVATORE: (a) <i>Tacea la notte</i> ; (b) <i>D'amor sull' ali rosee</i> . One side. Amelita Galli-Curci (Soprano) with orchestra. One 12-inch disc. \$2. |
| VERDI
MEYERBEER
V-7655* | { | RIGOLETTO: <i>Caro nome</i> . (Verdi) One side and
ÉTOILE DU NORD: <i>Aria</i> . (Meyerbeer) One side. Amelita Galli-Curci (Soprano) with orchestra. One 12-inch disc. \$2. |
| GOUNOD
SCARLATTI
V-7658* | { | PHILEMON ET BAUCIS: <i>O Riente Nature</i> . (Gounod) One side and
CANTATA. (Scarlatti-Arr. Van Leeuwen) One side. Amelita Galli-Curci (Soprano) with orchestra. One 12-inch disc. \$2. |

Admirers of fancy singing and especially admirers of Galli-Curci are well taken care of this month. The *Trovatore* selections are skilfully sung, and the accompaniment by an anonymous orchestra is first-rate, as is the recording . . . The *Rigoletto* number, sung by a competent artist, is always delightful, and its ecstatic flutterings are deftly negotiated here, with the orchestra and recording again providing impeccable assistance . . . *L'Étoile du nord* was produced at the Opéra-Comique in 1854, and the work, representing an attempt on Meyerbeer's part to capture the French style, achieved considerable popularity. The *Aria* given here, from Act III, with its delicate flute obbligati, is attractive and offers Galli-Curci an excellent opportunity to demonstrate her skill. . . . Gounod's *Philemon et Baucis* is pretty well forgotten, in America at least, but the piece given on this disc has a certain mild charm. There is a flute obbligato well played by Clement Barona, who also provides one for the piece on the reverse side. This, the label tells us, is a Cantata by Scarlatti and arranged by Van Leeuwen. More information would have been appreciated, but in any case the singing is expert and the recording very fine, as indeed it is in all of these records.

New Victor Releases

Musical Masterpiece Series

Concerto in B Minor (Elgar). Performed by Yehudi Menuhin and the London Symphony Orchestra conducted by Sir Edward Elgar on six double-faced 12-inch Victor Records Nos. 7747-7752 . . . and in automatic sequence Nos. 7753-7758. In album M-174 with explanatory booklet. List price, \$12.00.

Yehudi Menuhin's performance—last December in London—of the Elgar B Minor Concerto under the composer's direction was a gala occasion . . . one long to be remembered for its brilliance. And although the breadth of the Atlantic may have prevented your attendance at the time, you can hear the composition reproduced exactly as it was played then. The amazing genius of the youthful artist interprets this melodious work, which merits a front-rank position among the more recent literature for the violin, with a technique and understanding that will hold you spellbound.

Symphony No. 3 in D Major (Tschaikowsky). Played by Albert Coates and the London Symphony Orchestra on four double-faced Victor Records Nos. 11459-11462 . . . and in automatic sequence Nos. 11463-11466. In album M-166 with explanatory booklet. List price, \$6.50.

Of the three works belonging to Tschaikowsky's early period as a writer of symphonies, the third is significant. Because it is so infrequently performed, this recorded interpretation by Albert Coates will be especially welcome to music lovers for its melodious content and engaging rhythms, as well as for the opportunity of comparison between it and other subsequent symphonic works of the composer.

RED SEAL RECORDS

La Forza del Destino—Madre, pietoso vergine (Verdi) Parts 1 and 2. Sung with orchestral accompaniment by Dusolina Giannini on Victor Record No. 7602. List price, \$2.00.

The Dubarry—I Give my Heart and *The Dubarry* (Millöcker) Sung by Grace Moore with orchestral accompaniment on Victor Record No. 1614. List price, \$1.50.

Music in the Air—And Love Was Born and

The Song Is You (Kern-Hammerstein) Sung by Lawrence Tibbett with

orchestral accompaniment on Victor Record No. 1612. List price, \$1.50.

The Swan (Le Cygne) from Carnival of the Animals (Saint-Saëns) and

Pièce en forme de Habanera (Ravel). Played by Mischa Elman with piano accompaniment on Victor Record No. 1592. List price, \$1.50 .

The Fair at Sorotchinsk — Gopak (Moussorgsky) and

Mlada—Cortège des Nobles (Rimsky-Korsakow). Played by the London Symphony Orchestra conducted by Albert Coates on Victor Record No. 11443. List price, \$1.50.



R C A VICTOR COMPANY, Inc.
Camden, New Jersey

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VERDI
V-7602

LA FORZA DEL DESTINO: *Madre, Pietoso Vergine.* Two sides. Dusolina Giannini (Soprano) with orchestra conducted by John Barbirolli. One 12-inch disc. \$2.



Mme. Dusolina Giannini has been enjoying tremendous successes in Europe, but her record releases have been few in number during the past couple of years. Here she sings the aria from Act II of *La Forza del Destino* in which Leonora, having fled from home and sought protection in a monastery, pleads for mercy. The singing is very fine, the orchestra conducted by Barbirolli excellent, and the recording adequate. A chorus appears for a few moments near the end of side two.

VOCAL



MILLÖCKER
V-1614

THE DUBARRY. One side and
I GIVE MY HEART. One side. Grace Moore (Soprano) with orchestra. One 10-inch disc. \$1.50.

Carl Millöcker's *Dubarry* recently opened in New York with Grace Moore singing the title rôle. Here, appearing for the first time on Victor records, she gives two of the songs from the operetta. They are light and trivial but not unpleasing, and Miss Moore's singing, though it hardly calls for superlatives, is appropriately graceful.

HAMBLÉN
SNYDER
V-1594*

TICK, TICK, TOCK. (Hamblén) One side and
LOVE ME AND I'LL LIVE FOREVER. (Bryan-Snyder) One side. John McCormack (Tenor) with orchestra. One 10-inch disc. \$1.50.

KJERULF
DEL RIEGO
V-1595*

LAST NIGHT. (Halfdan Kjerulf) One side and
HOMING. (Salmon-Del Riego) One side. Reinald Werrenrath (Baritone) with orchestra. One 10-inch disc. \$1.50.

KARATEGEN
LISHIN
V-7601*

SIBERIAN PRISONER'S SONG. (Arr. Karategen) One side and
SHE LAUGHED. (Lishin) Feodor Chaliapin (Bass) with piano accompaniment by Ivor Newton. One 12-inch disc. \$2.

The titles of the selections on the McCormack disc sufficiently indicate the character of the music. They are sung with his customary skill, and the recording is well done . . . Much the same can be said of the Werrenrath record, which is similarly lacking in interest. Here again the singing and recording offer little room for criticism . . . The Chaliapin record, however, is well worth investigating. The *Siberian Prisoner's Song* is a moving, dramatic piece, incomparably rendered, and in singing it Chaliapin uses his voice with impressive skill, now hurling it forth with fine vigor and abandon, now subduing it to a scarcely audible whisper, and all the

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while never allowing the listener's interest to flag for a moment. The reverse side, *She Laughed*, is dramatic, too, but hardly as outstanding as the other piece. Well played and recorded piano accompaniments are a feature of the disc.



- SCHUMANN**
C-G4072M { **FRAUENLIEBE UND LEBEN:** (a) *Helft mir, ihr Schwestern*; (b) *Süsser Freund*. Two sides. Lotte Lehmann (Soprano) with chamber orchestra conducted by Frederick Weissmann. One 10-inch disc. 75¢.

Columbia has now repressed three of the four discs included in the Schumann *Frauenliebe und Leben* set. Though denied the dignity of an album the records are beautifully done, well recorded, well sung, and well accompanied by a small and competent chamber orchestra. Naturally, the piano would have been better, but Dr. Weissmann performs his task with taste and skill. The attention of the bargain hunter is therefore called to records C-G4070M, C-G4071M and C-G4072M. And let us hope that C-G4073M, when it is issued, will be devoted to the remaining two songs of the cycle.

VIOLIN



- SAINT-SAËNS**
7587* { **INTRODUCTION ET RONDO CAPRICCIOSO**, Op. 28. Two sides. Renée Chemet (Violin) with piano accompaniment by Harold Craxton. One 12-inch disc. \$2.
- D'HARDELLOT**
MOYA
V-1551* { **BECAUSE.** (D'Hardelot) One side and **THE SONG OF SONGS.** (Moya) One side. Renée Chemet (Violin) with piano accompaniment by Harold Craxton. One 10-inch disc. \$1.50.
- BLAND**
COWLES
V-1552* { **CARRY ME BACK TO OLD VIRGINNY.** (Bland) One side and **FORGOTTEN.** (Cowles-Arr. Chemet) One side. Renée Chemet (Violin) with piano accompaniment by Harold Craxton. One 10-inch disc. \$1.50.

Of all these records the only one that is free from the sticky, sentimental sort of appeal that is usually to be found in such abundance in Renée Chemet's discs is the Saint-Saëns *Introduction et Rondo Capriccioso*, a showy but nevertheless effective piece of writing for the violin. It is capably played, and the recording and piano accompaniment are both excellent. This disc should enjoy considerable popularity . . . As for the other four pieces, it would be futile to comment upon them. Their titles speak for themselves, and Miss Chemet's fervent playing, thickly spread, is probably what customers of such music want and like. The recording in every case is quite good.

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YSAYE
ESPEJO
V-7574*

A CHILD'S DREAM. (Ysaye) One side and
GYPSY AIRS. (Espejo) One side. Mischa Elman (Violin) with
piano accompaniment. One 12-inch disc. \$2.



WAGNER
WIENIAWSKI
V-7649*

DIE MEISTERSINGER: *Prize Song*. One side and
LEGENDE, Op. 17. (Wieniawski) One side. Mischa Elman
(Violin) with piano accompaniment. One 12-inch disc. \$2.

A Child's Dream is an attractive lullaby, beautifully played and recorded. The *Gypsy Airs*, ranging from slow, languorous tunes to rapid, fiery ones, are pleasant enough, and Elman's magnificent playing lends them an added charm. The same exquisite tone is revealed again in the *Prize Song* from *Meistersinger*, and in the less interesting Wieniawski *Legende*.

SAINT-SAËNS
RAVEL
V-1592

LE CYGNE. (Saint-Saëns) One side and
PIÈCE EN FORME DE HABANERA. (Ravel) One side.
Mischa Elman (Violin) with piano accompaniment by Carroll
Hollister. One 10-inch disc. \$1.50.

Both selections are very familiar, and it is by no means difficult to find recordings of them. But if you want them and have somehow escaped the numerous other versions, then Elman's fine playing and the clear recording commend the disc to your attention.

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Endorses Sibelius Recordings

Editor, *Disques*:

My compliments on the fine article on the Sibelius releases. They are all that has been claimed as to excellence.

I recommend them to all music lovers who wish to acquire some music to which they can return again and again with increasing affection. And let us hope for and work for a second Sibelius album in a year or so.

I agree with Mr. Porte that the Elgar overture, *In the South*, is a warm and delightful work. Not his greatest, but well worth having.

HENRY R. HUBBARD

Plainfield, N. J.

A Two-Foot Record Shelf

Editor, *Disques*:

Several years ago President Eliot of Harvard published his list of choices for a Five-Foot Shelf of Books. His selections were, of course, roundly criticized, since no two persons could be expected to agree completely in their literary tastes and evaluations. Nevertheless, his list remains a valuable bibliography of the permanently worth-while in literature.

I should like to see a similar project undertaken in the field of recorded music. A five-foot shelf would perhaps be over-ambitious; it might be better to limit it to a two-foot shelf, comprising a total of possibly 120 records. Will you not invite one or more of your contributors or correspondents to undertake it? It may be expected to start a controversy, but a controversy thoroughly informative and helpful.

All records listed should conform to three basic conditions: (a) they should belong in the class of permanently worth-while music; (b) They should be adequately interpreted; (c) Their recording should be up to the best current standards.

IRWIN SMITH

New York, N. Y.

Recommended Recordings

Editor, *Disques*:

Here are a few recordings issued prior to the inception of your magazine which I think are worthy of mention of re-review in your Recorded Programs column:

Rimsky-Korsakow: *La Grande Paque Russe Overture* (Leopold Stokowski and the Philadelphia Orchestra).

Richard Strauss: *Ein Heldenleben* (Willem Mengelberg and the New York Philharmonic-Symphony Orchestra).

Bach: Transcriptions by Leopold Stokowski—*Passacaglia* in C Minor; *Chorale—Wir Glauben all'*; *Chorale—Ich ruf zu dir*; *Prelude No. 8* in E Flat Minor; *Toccata and Fugue* in D Minor. (Leopold Stokowski and the Philadelphia Orchestra).

Bach-Elgar: *Fantasia and Fugue* in C Minor (Albert Coates and the London Symphony Orchestra).

Brahms: *Variations on a Theme* by Haydn (Pablo Casals and the London Symphony Orchestra).

Richard Strauss: *Tod und Verklärung* (Albert Coates and the London Symphony Orchestra).

By the way, can anyone explain the baffling mystery of why record V-9404-B contained the Handel-Elgar Overture in D Minor when the *Tod und Verklärung* set was issued on the educational list, and when the set was listed on one of the Victor special lists, Beethoven's *Prometheus* Overture was on V-9404-B? The record number is identical in both cases, but the Handel number seems to have disappeared altogether. I have the set with the Handel Overture, and have often wondered why this magnificent number was withdrawn from circulation so soon, to make way for one of Beethoven's lesser works, which is distinctly inferior to the Handel Overture.

PARKER W. PERRY

Melrose, Mass.

